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VOL 3 • NO 6

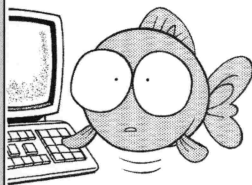
HELEN McCARTHY Editor

seems to think she's turning into Jane Moir; but she still won't give up the Sailor Suit



JOHN SPENCER Designer

has been told that Goldfish Warning is a Red Herring. Now he's really confused



STEVE KYTE Staff Artist

has convinced himself that black is white and white is black, and hopes he doesn't run into a Zebra crossing



PETER GOLL Publisher

has been contracted to promote a well known brand of Mineral Water (or so he says...)



NOT COMPLETELY SANE AND CERTAINLY NOT FORSAKEN:

Jane Moir is enjoying her course at Fashion College but can't stay away from TEAM AUK - she came in to show us what she can do with a waxing machine... We don't know what it does, and we're not sure we're too keen on finding out!

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The gap between Reality and Fantasy
is a pretty good idea...

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KONNICHIWA!

We've got a fabulous issue for you, with Sakura Studio's feature on TAIHO SHICHAUZO, a look at Japan's rock scene, masses of features and a Christmas competition that gives you a chance to win a SUPER NINTENDO, games, videos and tons of other great prizes. But before you dive in, I've got some news for you.

You'll have noticed that this issue is a lot heavier - 56 pages, and still more editorial than advertising! - and even brighter, with more colour, more features and more news. It's only the start of our plans to make ANIME UK a bigger, better magazine. Our next issue will see the biggest change of all. ANIME UK is going monthly in the spring of 1995.

But some things won't change. For instance, we'll still bring you news direct from Japan, because we know you want to hear about new anime as it appears, not just when it finally makes it onto the anglophone market. Our writers will carry on giving you their insights, looking at anime, manga and the whole Japanese trash-culture scene in their own unique ways. We'll hang on to our independence of outlook and keep telling it as we see it, not as advertisers, sponsors or owners dictate.

And another thing that won't change is that you, our readers, are still a most important part of TEAM AUK. Your input, your comment, your criticism are all vital to us. Without you we couldn't do what we do. Without you, it wouldn't be any fun anyway. So we hope you'll enjoy the coming changes as much as we will.

When will all this happen? Much to my delight, it will start happening on my birthday next year! The reborn AUK will be in the shops on 27th February, and I can't think of a nicer present, or one I've wanted so much for so long.

So enjoy this last issue of the old AUK, have a happy Christmas and ride the wave of change with us into 1995. See you in the future!

Yours animatedly,

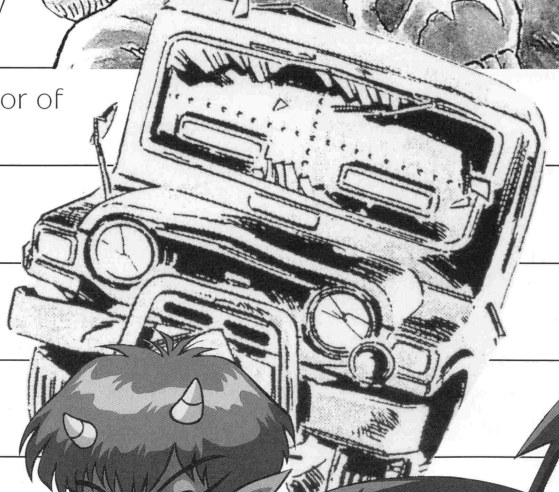
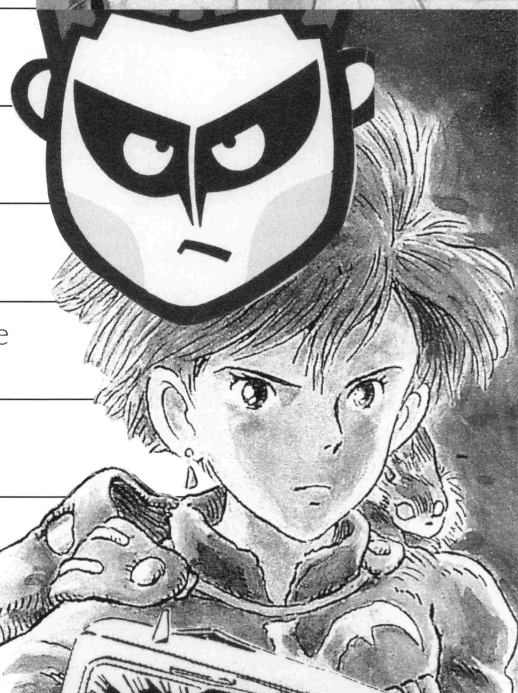
Helen McCarthy
Editor

P.S. As this issue went to press we learned that ANIME UK has won the **OSAMU TEZUKA AWARD** for BEST ENGLISH LANGUAGE ANIME MAGAZINE. Full report next issue - for now I'll just say YATTA!!!*

* rough trans: YIPPEEEEE!!

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SPECIAL**
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NEWSLINE

ANIME UK HENSHIN!*

The next issue of ANIME UK MAGAZINE will be on sale on 27th February 1995 at a new, lower price. The magazine is undergoing a redesign process, with new internal page layouts, a redesigned logo and extensive editorial revisions.

Publisher Peter Goll says "We see the redesign process as a vital part of our plans for monthly publication; ANIME UK has always been known for its quality and style, and we want to build on that reputation with even sharper design skills, focussed on the needs of an increasingly knowledgeable and styleconscious readership."

**change!*

OUT OF THE BLUE

is the title of a new musical drama now showing at the Shaftesbury Theatre on London's Shaftesbury Avenue. It's a love story set in Japan against the backdrop of the Second World War and the terrible events of 1945. The music is written by Shun-Ichi Tokura with libretto by Paul Sand. You can see it every evening except Sunday at 7.45, with matinees at 3.00 on Thursday and 4.00 on Saturday. Ticket prices range from £9.50 upwards and you can contact the Shaftesbury box office on 071 379 5399.

SUBSCRIBERS

CHRISTMAS PRESENT DRAW

The massive stack of prizes in our Christmas competitions are open to everyone, but only our subscribers can take part in this - and what's more, they don't even have to lift a finger! As long as you're a subscriber to ANIME UK MAGAZINE before 16th January 1995, your name will go into a draw for one of five 'belated Christmas present' packages, each containing an original anime cel. So if you subscribe now, your name could be on one of those packages. (And what better Christmas present for any anime fan than an AUK subscription and a chance to win a cel?)

DconTanimeTION!

The third Birmingham anime convention, held at the Grand Hotel from 11-13 November, was a BIG hit. Three video rooms, a dealers room, art show, masquerade and numerous panels and talks kept the attendees happily occupied for the entire weekend, with all-night programmes for insomniacs. Guests Helen McCarthy, Steve Kyte, Jonathan Clements and Tony Luke all spoke at the convention, and other lively panels included one on cel painting by Sam Tsang, an Internet discussion and the perennial 'Sub vs Dub' debate. The committee are already looking for a date for next year's event. Watch these pages for more news!

WRITE ON!

WORLDWRITE is a new initiative by the Campaign Against Militarism as part of the NO MORE HIROSHIMAS year of action. The aim is to encourage all of us to make contact

with people from other countries - in the case, particularly Japan - as individuals, to bridge the racial divide and combat the ignorance and prejudice that cause war. WORLDWRITE is asking anyone who wants to participate to organise a group of 10 friends or colleagues. The idea is that you each write a letter to a Japanese person, expressing your hope that war can be eradicated from the world and that people can live together peacefully; collect ten letters together, and each contribute a pound towards postage; then send them all to WORLDWRITE, who will mail them on to people in Japan. If you would like to keep in touch with the recipient in Japan, put your name and address on your letter. The campaign aims to have 200,000 anti-war letters sent to Japan by the fiftieth anniversary of the atomic bombing of Hiroshima and Nagasaki next August - one for every person killed in those bombings. For more details, contact Tony Graham, Campaign Against Militarism, BM CAM, London WC1N 3XX, tel 071 278 9908, e-mail hiro@camintl.org

SUPER PLAY KICKS EDITOR INTO TOUCH

Helen McCarthy is no longer writing her ANIME WORLD column in SUPER PLAY, the SNES magazine. She was informed that her removal had been requested by Manga Entertainment Limited, an important advertiser with the Future Publishing title. They also suggested her replacement, Peter J. Evans, a regular writer for their own magazine MANGA MANIA. Helen says she very much regrets not being able to write for SUPER PLAY any longer, but is sure that Evans will do a thoroughly professional job.

RETRO OAV ON SALE IN JAPAN!

And which OAV made the most waves in October? WHITE SNOW PRINCESS, available in Japanese or subtitled English. At ¥4635 (£33) for 82 minutes it's quite a bargain by Japanese standards. The minor characters seem to have been the biggest hit, so we've done the best we can to translate their names:

SENSEI	Doc
NEBOSUKE	Sleepy
GOKIGEN	Happy
TERESUKE	Bashful
KUSHAMI	Sneezy
OTOBOKE	Dopey
OKORINBO	Grumpy

The company is, of course, Buena Vista Japan - also known as "Dizune-" Video!

ANIMATED TELEVISION

Following the LITTLE PICTURE SHOW anime feature in October, MOVIEWATCH are preparing a feature on anime for screening soon. (Rumour has it that a UK fanwriter has been asked to ride shotgun on the show's presenter and assist with proper terminology and those difficult questions like "So how do

you pronounce aneem then?") And a two-hour documentary on 'comics and the manga phenomenon' is being prepared for screening on the entertainment channels of Richard Branson's Virgin Airways; Jonathan Ross is slated to present.

NEW MANGA PUBLISHING LAUNCH

MANDARIN, set up by publishing giant Reed to position manga collections firmly in the mainstream book market, launches with its first four titles on 16th January. The works of Otomo dominate this first release, with AKIRA, MEMORIES and his award winning early work DOMU; but another angle on manga comes with the fourth title, GON, the adventures of a small dinosaur with a big attitude problem. Told without words, GON's stories are masterpieces of graphic skill and storytelling from Masashi Tanaka. The volumes are priced between £8.99 and £10.99 and will be available from most bookshops.

You can WIN one of three sets of the MANDARIN releases in our Christmas draw - see page 9



STREAMLINE PICTURES have announced a major distribution deal with ORION PICTURES which will put their titles into the mainstream of the video trade alongside major live-action feature films, with all the promotional and sales backup of one of the biggest names in the industry. The STREAMLINE titles will be promoted on their Japanese origin and the adult, intelligent nature of the content. This announcement marks another stage in STREAMLINE chief Carl Macek's longterm plan to take Japanese animation into the mainstream of the US entertainment market. STREAMLINE also plan to expand their merchandise and kit lines and to publish non-anime material, available by mail order from 2908 Nebraska Ave., Santa Monica, CA 90404, USA.

ANIMEIGO are progressing with their release of the English-dubbed BUBBLE GUM CRISIS, which is due in the UK on the ANIME PROJECTS label early in 1995. Another welcome addition to their catalogue is KIMAGURE ORANGE ROAD, the fan-favourite series about highschool romance and psychic phenomena. They too are expanding their merchandise range; you can get the BUBBLE GUM CRISIS screensaver and pillowcase, the Steve Kyte enamel pins, the t-shirts and the rest of those desirable stocking-fillers via ANIME PROJECTS' Bangor shop (tel 0248 370044) or by mail order from AnimEigo, PO Box 2534, Wilmington, NC 28402, USA.

SF3D model enthusiast FRANK SAVINO is researching for a book on the popular range of Japanese kits. He'd like to hear from anyone interested in helping with his research at 1917 Rodney Drive, Suite 309, Los Angeles, CA 90027, USA.



MANGA MOVES WEST

Manga Entertainment have established a presence in the US anime market with the name-change of well known anime house LA HERO to MANGA ENTERTAINMENT INC. With new sales and marketing offices in Chicago, under the control of new President Marvin Gleicher (formerly of Smash Records), and acquisition and production remaining under the control of executive Vice President Ken Miyadomi at the former LA HERO offices in Van Nuys, California. The new company's first release under its own name is the LA HERO dub of THE WINGS OF HONNEAMISE, premiered to an enthusiastic reception at the ANIMEast convention.

CHRISTMAS CARDS

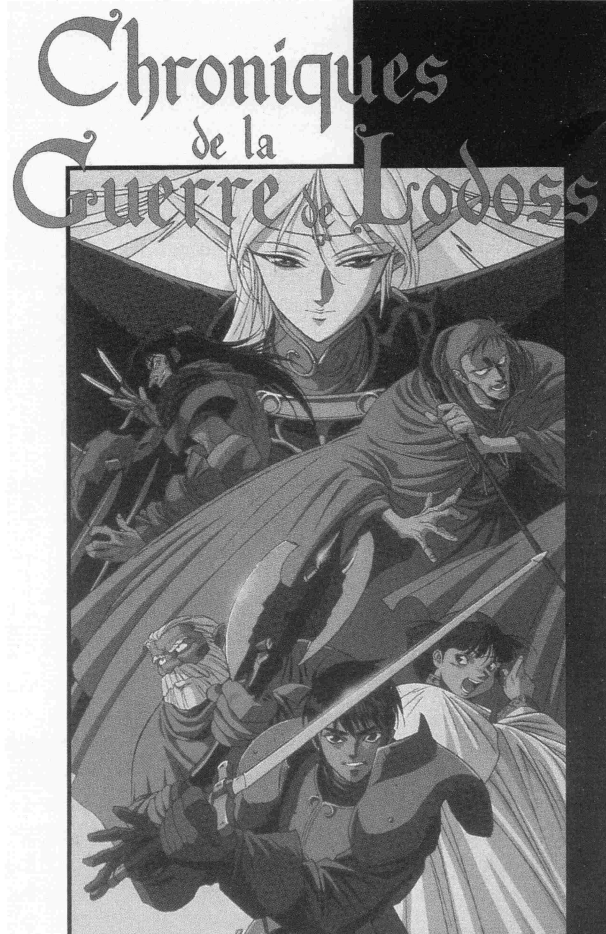
Cornerstone Communications Inc., of Arizona, have had a big success with their AKIRA Master Set of trading cards, and are following up with the first in their MASTERS OF JAPANESE ANIMATION series, a trading card set devoted to the anthology masterpiece ROBOT CARNIVAL. The set of 81 glossy cards features images taken direct from the animation cels and the result is a beautiful collection showcasing the varied styles of nine top animators. Shipped in November, this set should be in your favourite specialist shop now, but if not your retailer can order for you in time for Christmas!

NOBLE NOBEL NIBBLE FOR NIPPON NOVELS

Well, we were right and we were wrong. This year's Nobel Prize for Literature DID go to Japan, but not to Haruki Murakami. The Swedish Academy chose 59 year-old Kenzaburo Oe for works such as A PERSONAL MATTER, a semi-autobiographical novel about the difficulties of rearing a handicapped child. The author's 92year-old mother told the Asahi Shinbun that "nothing could have made her happier", a fitting comment considering that Oe has already announced that the third volume of his SF-inspired GREEN TREE IN FLAME will be his last book. Oe is only the third Asian writer to win the coveted prize, which was last awarded to Japan in 1968.

JONATHAN CLEMENTS

ANIMELAND #15 reached the office just too late for inclusion in AUK #16, and the new issue will be out soon. This excellent bi-monthly French fanzine is on our editor's must-read list; she says its writing and the quality and range of its research are awesome. #15 has a dossier on Miyazaki's partner Isao Takahata which alone is worth the cover price. Send an IRC to l'Association ANIMARTE, 15 rue de Phalsbourg, 75017 Paris, France, for ordering details.



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THE LION KING



"Mirror, mirror,
on the wall,
who created me after all?"

FAN PROTEST: T-shirt art by "A.Z"

WHO'S THE KING OF THE JUNGLE?

The LION KING controversy continues to rumble on ... HELEN MCCARTHY reports

When Disney's latest mega-million dollar blockbuster started its hype-driven run in the States, there were a surprising number of voices raising critical questions amid the general chorus of media approval. Anime fans might have been expected to ask what was so original about a story which in many points parallels Osamu Tezuka's series and film JUNGLE TAITEI - especially since the American dubbed version, KIMBA THE WHITE LION, was 'one of the most popular TV cartoons of the late 1960s' (to quote Fred Patten in WILD CARTOON KINGDOM #4, June 1994). However, even the voice actor for Simba, Matthew Broderick, said that when he was called in to read for the part 'I thought he meant Kimba, who was a white lion in a cartoon when I was a little kid'. It's obvious that the confusion has spread beyond our own little otakuverse. Is THE LION KING an original work or has Disney plagiarised a major title by the beloved father of the modern anime and manga industries?

It's true that there are a number of similari-

ties between the two stories though not always accurately reported. In the original Tezuka story, for instance, the leonine usurper of Leo/Kimba's birthright is not his uncle, as in the Disney version. However, both are nasty pieces of work and both have damaged eyes - Disney's Scar has, of course, a scar over one eye, while KIMBA's Claw (Bubu in the Japanese version) has an eye missing. The King's talkative bird sidekick is a parrot, Pauley Cracker, in KIMBA, Coco in the Japanese, and a hornbill named Zazu in Disney's film. The treacherous killing of the hero's father is engineered by a hunter in the Tezuka version and by Scar in the Disney.

There are, though, some undeniable similarities, aside from the obvious one of the young hero. Both stories feature mandrill baboons as spiritual advisers to the King, hyena sidekicks to the usurper and poetic sequences in which the image of a lion appears in the clouds. Again, though, in JUNGLE TAITEI it's the hero and his mother, as well as his father, appearing in the clouds by day or the stars at night in a number of KIMBA's 52 episodes, while in THE LION KING only Simba's dead father makes these appearances; but the inspiration is obvious. Though Disney has been blamed for some 'similarities' which don't exist, fans have also pointed out others which are striking. The KIMBA episode RUNNING WILD features the

young lion trying to stop a vast stampede of maddened antelope without being trampled. When he fails, he declares that he can't handle his responsibilities as King of the Jungle and runs off to sulk. The old baboon gives him a pep-talk (and a spanking) to bring him to his senses. If you've seen THE LION KING, that should ring bells ... And while KIMBA's Claw is nowhere near as suave and silky as THE LION KING's Scar, his sidekick Cassius the black panther is a dead ringer for the public-school cad in lion's clothing in the Disney film.

Perhaps the most significant difference is in the whole spirit of the two pieces. Disney's work wholly excludes man, although the animals of course are simply ciphers playing out age-old human roles in romantic form and setting. Their claim that THE LION KING is their first animal fantasy in which 'natural' animals are completely uninfluenced by humans is either shameless untruth or naive in the extreme. How many African animals are familiar enough with the Hula to make Timon's offer to dress up and dance it natural? The Nazi march parody in Scar's dance number is another case in point, as is the fight scene at the end - a superbly animated take on a heavyweight boxing championship, but certainly not a natural representation of adult male lions fighting. And the magnificent opening scene in which all the animals gather to bow before the new young king is as completely anthropomorphic as anything in THE JUNGLE BOOK.

In my opinion the political and social subtexts of the Disney piece are actually quite dangerous. It's nice that there's always a place to go back to; it's not so nice that it's always the same place, that the Circle of Life is an immutable hierarchy in which kings' sons WILL be kings, never questioning their fitness; in which the hunters and soldiers will go on supporting a destructive and discredited monarchy because it's 'ordained'; in which hyenas are always bad or stupid or both, administrators and educators are always funny old fusspots who mean well but aren't cool, and everyone Knows Their Place. JUNGLE TAITEI expresses, in equally romantic form, a much greater vision, and one that includes man as part of a natural harmony, with responsibility for helping to create and maintain a positive, symbiotic relationship between himself, animals and the rest of nature.

The realistic view is that no story is wholly original. Any creative art form would be vastly impoverished if it did not draw in some way on the cultural heritage of mankind, and any artist - whether a driving creative intel-

lect like Tezuka-sensei or Disney, or a junior animator in a big studio - draws on his or her own cultural background as he works. However, the studio which claimed that its version of the familiar fairytale ALADDIN was 'a story beyond your imagination' seems to have completely dismissed the idea that Tezuka's work, popular and widely screened in the USA as it was, could have had any bearing whatsoever on its film. One Disney employee was quoted in the San Francisco Chronicle as commenting "I can guarantee they didn't use any Tezuka ideas. No one had any Tezuka books... That period of Japanese animation is scoffed at."

The Chronicle reported the story on July 11 and 18, speaking to a number of American anime and manga luminaries like translator Frederik Schodt, Toren Smith of Studio Proteus, Trish Ledoux of ANIMERICA and Fred Patten of Streamline Pictures, a noted anime historian. Reporter Charles Burress recorded a number of differing views from eight Disney employees who worked on the film. Three knew Tezuka's KIMBA, and one source described Disney's claim of ignorance about KIMBA as 'a bunch of hooley'. Some had a 'vague familiarity' with it, while others hadn't heard of it. But as Burress points out

"If many ordinary Americans remember KIMBA, how could it be that those who specialise in animation could claim ignorance of KIMBA, and of a pioneer in the field who brought not only KIMBA to America, but ASTRO BOY as well?"

The Japanese reaction has been remarkably polite, especially by contrast with Disney's usual strong reaction to any suggestion that their own rights are being infringed by other parties. Around 200 Japanese manga artists and fans led by Ms Machiko Satonaka wrote an open letter to Disney in early August. (According to the latest available information they have not as yet received the courtesy of an acknowledgement, let alone a response.) Tezuka Productions' president Takayuki Matsutani issued a Press release on 22nd August, stating that despite the many similarities between the two works they feel that, on balance, THE LION KING is an original work by Disney. He quotes Tezuka-sensei's eldest daughter Rumiko as saying that were her father alive today he would probably be flattered, and concludes "Throughout his life, Dr. Osamu Tezuka disliked quarrelling and disputes, and this sentiment is today shared by his wife and children. Furthermore ... we at Tezuka Productions do

**WHAT I TRY TO SAY
THROUGH MY WORK IS SIMPLE.
MY MESSAGE IS AS FOLLOWS:
"LOVE ALL CREATURES!"
"LOVE EVERYTHING THAT HAS LIFE!
I HAVE BEEN TRYING TO EXPRESS
IN DIFFERENT WAYS THROUGH
MY WORK THE MESSAGE SUCH AS
"PRESERVE NATURE."
"BLESS LIFE."
"BE CAREFUL OF A CIVILIZATION
THAT PUTS TOO-MUCH
STOCK IN SCIENCE."
"DO NOT WAGE WAR."
AND SO ON...**

TEZUKA OSAMU 1928 ~ 1989

Quote from Tezuka on back of the T-shirt.

not believe that lawsuits are an appropriate way of resolving disputes of this nature... Generally speaking, decisions about creative work are too important to leave up to either governments or the courts. We therefore have no intention at this time of filing a lawsuit against the Walt Disney Company." (extract from the translation of Mr. Matsutani's fax by Frederik Schodt.)

Mr. Schodt, who was a friend of Tezuka-sensei, comments in the San Francisco Chronicle that "if Disney had made a tip of the hat to Tezuka, a lot of the fans wouldn't have gotten so angry." However, that very anger may work against the fans' case. In their eagerness to point up the similarities between Disney's work and JUNGLE TAITEI, some fan sources are making mistakes and pointing out similarities that don't exist, making it easy to dismiss their views as the hysteria of over-protective but ill-informed enthusiasts.

Another complication is the release by video company PALM BEACH ENTERTAINMENT of LEO THE LION, the 26-episode follow-up series to KIMBA. In the 1960s, American network NBC refused to accept these episodes for screening because they show Kimba/Leo as an adult, and they felt the differences from the KIMBA story concept were too great. According to Fred Patten, the American public is assuming that these LEO THE LION episodes are the same as KIMBA THE WHITE LION and, since the LION KING similarities are far less pronounced, dismissing the fans' claim of plagiarism. The controversy isn't likely to harm Palm Beach Entertainment's sales figures, whatever the release may do to the case for plagiarism.

The story has died down in the American press and only attracted a few small mentions in British media. However fans are still left with the feeling that a major American studio has ridden roughshod over the contributions of a fellow artist, trading on the lack of cultural sophistication of their target audience and their own great reputation.

**The Author thanks FRED PATTEN
for his invaluable assistance with
information and research.**



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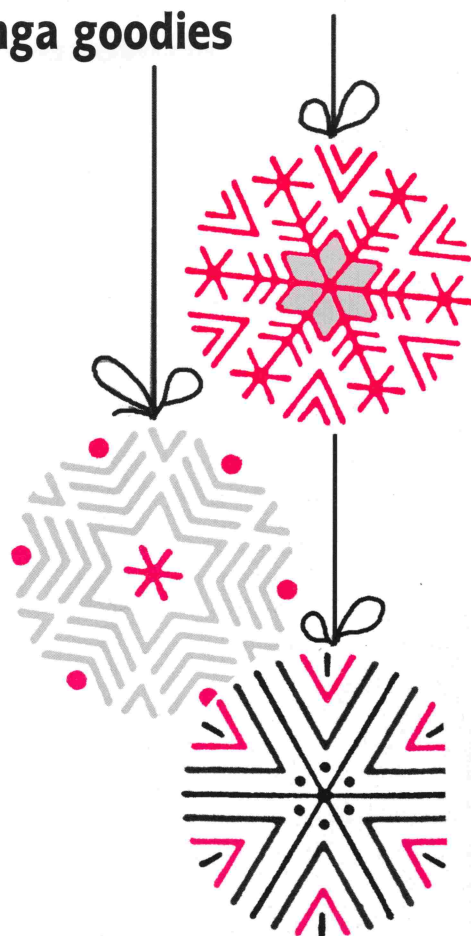
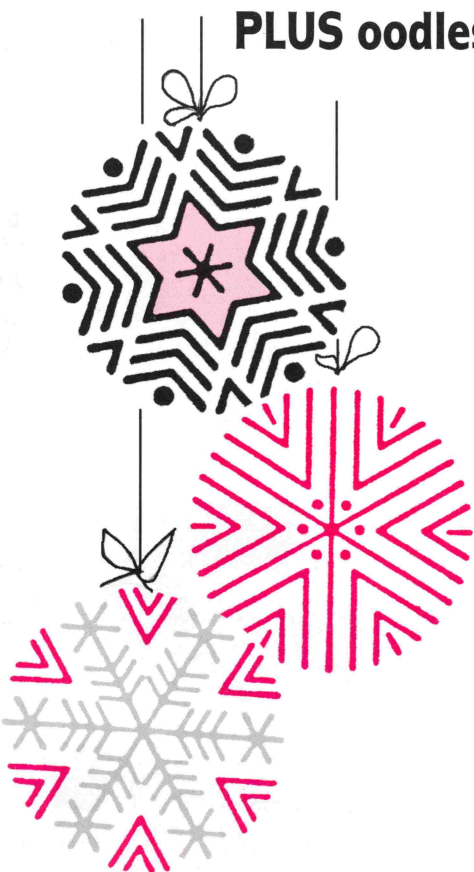
BOTH the KEL SF books reviewed in this issue from KODANSHA

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ANIME AMERICA 94 - THOSE UNOFFICIAL BADGES!

LEA HERNANDEZ writes

I am writing to clear up any possible misconceptions that may happen as a result of the ANIME UK 16 coverage of Anime America. As you may or may not know, due to an error that no-one at Anime America **ever** explained consistently or satisfactorily, many of the beautiful colour badges for staff, guests, press and pre-registered attendees went unprinted. I was one of a number of guests that went without. In fact, I have **yet** to receive the 'souvenir' badge I was promised I would receive within two weeks of the end of the convention. After being promised several times, with no results, that I would receive a proper badge, I decided to make a badge of my own. This is the badge that is shown in the article in ANIME UK 16. It **was not** provided by the con! I designed, and with the help of a local anime club, copied and laminated many of these badges, and gave and sold them to attendees and guests, some of whom **did** have the nice badges, but wore mine as a gesture of solidarity for the disappointed attendees and guests. One of the badges was worn by the con chair, Greg Scanlon, which may have given rise to the idea that the con provided them.

While I am flattered to see my work reproduced, I am also extremely disappointed to see the con given credit for a solution that NEVER occurred to any of them. I am disappointed that my art was reproduced without a proper credit.

The whole business with the colour badges and the TOTAL lack of satisfaction on the part of Anime America was a very sore point for me, and this mistake of giving credit to the con for my idea and my work is most unsettling given the reasons I made the badges in the first place.

I am politely requesting that ANIME UK have a correction of this in the next issue. Given their record for accuracy and the pleasant demeanour of all the staff I have met, I am going to assume that this was an innocent mistake, however personally hurtful it was to me.

Once again : Anime America did not make the substitute badges - I did. Anime America did not distribute them to people who could not get colour badges - I did. Thank you.

- LEA HERNANDEZ

I might also add, with total honesty, that ANIME UK is the **only** English-language anime/manga magazine I buy or read, because I think it's the only one worth reading or paying money for. (cough) I always vote for it in the convention polls.

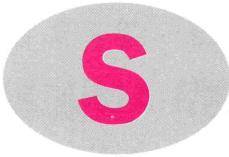
HELEN : *We're happy to print this clarification and to give Ms Hernandez deserved credit for her artwork and her efforts on behalf of the deprived attendees. I must point out, though, that we credited the Bay Area Anime Society, and not the convention, with providing the badges - so, while not giving an accurate picture, since it omitted Ms Hernandez' role as the driving force of the initiative, our report wasn't entirely misleading.*

**BADGES?!
WE DIN'
GET NO
STEENKING
BADGES!**



SHOJO

Japanese for GIRL/S'. Also : BISHOJO : PRETTY GIRL/S - as in BISHOJO SENSHI SAILOR MOON **CONTINUED** (PRETTY GIRL WARRIOR SAILOR MOON)

**SHOGAKUKAN**

Also sometimes romanised as SHOGAKKAN, one of Japan's 'big three' manga publishing houses along with SHUEISHA and KODANSHA (see entries). Founded in 1922, they still publish many textbooks, for which they made their name. They started publication of the comic weekly SHONEN SUNDAY in 1959, and it still sells well -about 3 million copies. Along with the monthly BIG COMIC, founded 1968, it's their top seller. Their many famous strips include URUSEI YATSURA, RANMA 1/2, MOBILE POLICE PATLABOR, AREA 88 and MAI THE PSYCHIC GIRL. Through their US arm, VIZ COMMUNICATIONS INC., Shogakukan publish a wide variety of translated manga and ANIMERICA, an anime and manga monthly.

SHONEN

Japanese for BOY/S'. Also : BISHONEN : PRETTY BOYS - plenty of these in your average SHOJO manga!

SHUEISHA

Another of the 'big three' publishing houses, founded in 1925. Their best selling manga weekly SHONEN JUMP is also the industry leader, founded in 1968 and still going strong with sales that have topped 5 million. They also publish top women's comic MARGARET, founded in 1963. Shueisha's top strips include DRAGON BALL, KIMAGURE ORANGE ROAD, GUNNM, VIDEO GIRL AI, SPACE ADVENTURE COBRA and BASTARD!

SIDE STORY

Popular for many years in fan fiction of all types, a side story literally looks at an existing fictional universe from a new 'side' or perspective, throwing a different light or emphasis on it. For example, it may focus on an existing, but minor character, or introduce new ones into an established storyline or format. Most anime/manga universes have their side stories, both fan and pro generated.

SMITH, Toren

Longtime fan (responsible for the first BAYCON anime programme and guide), translator, writer (most notably on some of the Dark Horse DIRTY PAIR comics), and founder of STUDIO PROTEUS, the foremost American manga translation house, Toren Smith also possesses the rare distinction of being an anime heroine's first love interest - he inspired the creation of Smith Toren, the doomed love of Noriko in GUNBUSTER. (See interview in ANIME UK #14)

SONODA, Ken-ichi

Manga artist, writer, anime chara designer. A designer of genius, a writer and director of

considerable skill and one of Japan's foremost gun-and-car freaks. Sonoda was born in 1962 and produced his first illustration work for Japanese sf magazines. He went on to work on character creation for promotional toys and in advertising, and in the early 80s was approached by top anime studio Artmic. His debut design work on WANNABE'S gave little indication of the explosion to come; his first real hit was GALL FORCE : ETERNAL STORY, for which he designed the charas, and the huge success of his next assignment, the legendary BUBBLE GUM CRISIS, gave him enough clout in the industry to write, design and direct RIDING BEAN, set in his beloved downtown Chicago, to which he returned for his ongoing manga GUN SMITH CATS. His unmistakable style can also be seen in the GAINAX spoof OTAKU NO VIDEO. He cites American movies like the DIRTY HARRY series and THE BLUES BROTHERS as major influences.

SPACE CRUISER

English dubbed compilation 'feature' version of UCHUU SENKEN YAMATO (SPACE BATTLESHIP - aka CRUISER - YAMATO) TV episodes, released (briefly) to UK cinemas in the late 70s. Largely dismissed by reviewers at the time as a STAR WARS ripoff, nobody seemed to note that the series from which it was

(poorly) compiled actually predated Mr. LUCAS' space opera megahit. Indeed, YAMATO is now widely considered to be one of the influences that inspired Lucas in the first place. UK video release in 1987 (VIDEO GEMS) under the title SPACE CRUISER : GUARDIAN OF THE GALAXY.

SPACE FIREBIRD

English dubbed version of the 1980 feature film HI NO TORI 2772 : AI NO COSMOZONE (PHOENIX 2772 : LOVE'S COSMOS ZONE) by Osamu TEZUKA (see : TEZUKA). Cut from 121 mins to 94. An SF instalment in Tezuka's 'life work' - the PHOENIX series of stories, exploring ideas of re-incarnation and man's place in the scheme of things. A beautiful film, clearly reflecting Tezuka's influences from Disney and the Fleischer brothers, yet remaining uniquely his own.



Released, long ago, by the now-defunct MOUNTAIN VIDEO, soon to be released by WESTERN CONNECTION.

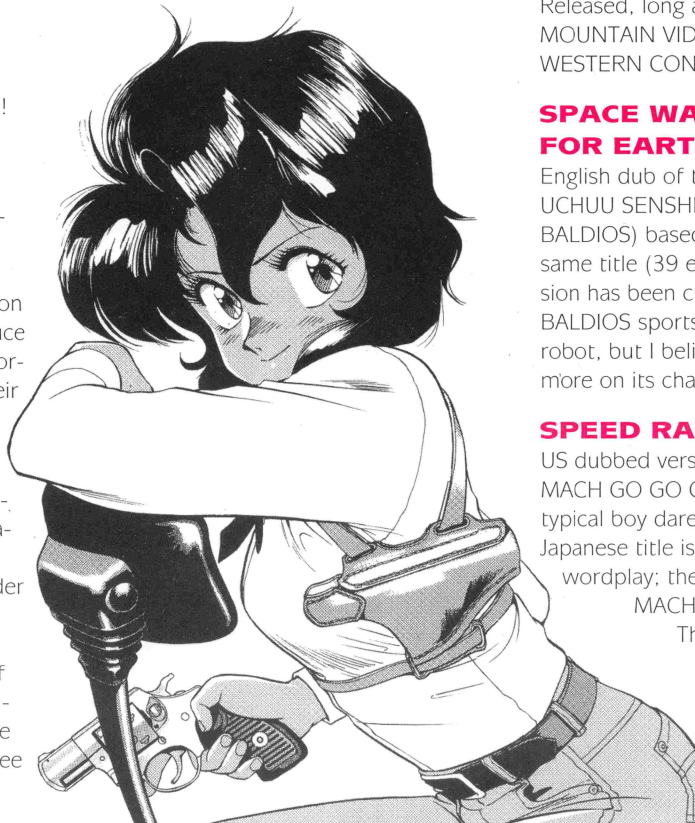
SPACE WARRIORS : BATTLE FOR EARTH STATION S-1

English dub of the 1981 ASHI feature UCHUU SENSHI BALDIOS (SPACE WARRIOR BALDIOS) based on the TV series of the same title (39 episodes, 1980). The US version has been cut from 120 mins to 99. BALDIOS sports a typical '70s style giant robot, but I believe the story emphasis is more on its characters.

SPEED RACER

US dubbed version of the 1967 TV series MACH GO GO GO!, the adventures of your typical boy daredevil racing driver. The Japanese title is typical of their love for wordplay; the hero's car is called the MACH 5, 'go' is Japanese for 'five'.

The US version by Trans-Lux productions was first seen on US TV in 1967 and still has many fans - recent merchandising spinoffs include comics, trading cards and model kits. MACH GO GO GO! was based on an early '60s manga by



TATSUO YOSHIDA, whose family owned TATSUNOKO STUDIOS, which produced the series (see : TATSUNOKO). UK video release by the now-defunct MY-TV. Currently available on US video from STREAMLINE PICTURES (see: STREAMLINE).

STARBIRDS

1982 US English dub 'feature' (75 mins) compiled from the TOEI (see : TOEI) TV series TOSHIO DAIMOS (GENERAL DAIMOS - 44 episodes, 1979). Another of TOEI's stable of giant robot shows. A more faithful interpretation than most early efforts, with little alteration to story and names. Released on video in the UK, but long since deleted; label unknown.

STARBLAZERS

US dub version of UCHUU SENKEN YAMATO TV series, produced by Westchester Films. First syndicated in the US in 1979 and generally unseen in the UK until its recent release from KISEKI FILMS. Despite some awful name changes (SUSUMU KODAI becomes DEREK WILDSTAR!), this is an otherwise faithful interpretation of YAMATO, even retaining its original music score. Like BATTLE OF THE PLANETS before it, and, later, ROBOTECH (see name entries), this was many US fans' first taste of anime and is much loved. The 77 half hour episodes are split into three storylines : episodes 1-26 'Quest for Iscandar'; episodes 27-52 'The Comet Empire'; and episodes 53-77 'The Bolar Wars'.

STAR FLEET

English dubbed version of the Japanese puppet TV series X-BOMBER (JIN PRODUCTIONS/DYNAMIC PRODUCTIONS, 1980, 24 episodes). Inspired by the '60s Supermarionation shows of Gerry & Sylvia Anderson such as THUNDERBIRDS (X-BOMBER was filmed in Supermariorama!), this was a unique attempt to blend what was then sophisticated puppetry and model effects with anime-style designs - provided by GO NAGAI (see:NAGAI). The results, though loved by many, failed to make much commercial impact in East or West. First seen on UK TV on Saturday mornings in 1982. Two poorly edited compilations have

been available on UK video, initially from THORN EMI and later from MY-TV : THE THALIAN SPACE WARS and SPACE QUEST FOR F-01. STAR FLEET has the distinction

of being the only Japanese TV show to have a British comic strip, produced for LOOK-IN weekly by the great British artist Mike Noble in the early 80s.

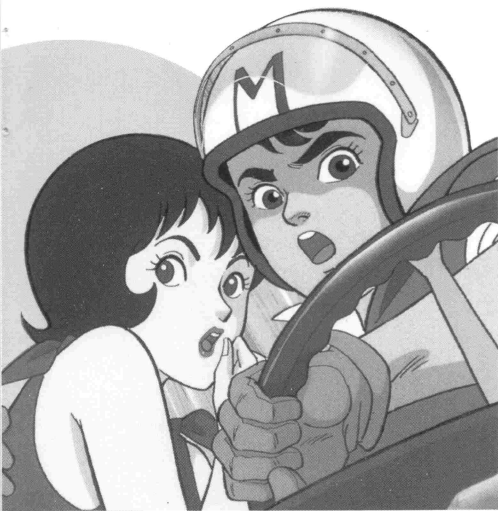


STARQUEST

First English dubbed version of the 1987 BANDAI/GAINAX feature film THE WINGS OF HONNEAMISE (see feature : ANIME UK #16). HONNEAMISE made anime history by being premiered in Japan and the USA. BANDAI contracted US company GO-EAST ENTERPRISES to produce this version for a one-off showing at Mann's Chinese Theatre in Hollywood. Opinion varies on the result, completed in just four weeks, which involved

some radical script and name changes, but no cuts. The second English dubbed version, a faithful interpretation soon to be released by MANGA ENTERTAINMENT in the UK, was done in the US by LA HERO prior to their takeover by MANGA.

SPEED RACER © STREAMLINE
TOSHIO DAIMOS © Y & K/Toei Co
SPACE FIREBIRD © Tezuka Prod/Toho
STARBLAZERS © Westchester Films/Kiseki
STARFLEET © Jin Prod/Dynamic Prod/Enoki Films



THE

Akemi

Chara designer on productions from URUSEI YATSURA to PATLABOR, a key member of the HeadGear team - Ms Takada talked to Paul Watson at ANIME AMERICA

PW Compared to the US scene, the British anime scene has just started to grow, Ms Takada, you may not know how many fans you have in Britain!

AT I know a little bit about the UK anime scene, but not much.

How did you start out in the anime & manga industry?

I was inspired by GATCHAMAN. When it was on TV in Japan I started to visit the production offices. I took gifts of lemon meringue pies and got friendly with the people on the staff, and that's how I eventually got into Tatsunoko Co.

GATCHAMAN was the first anime I ever saw as a child - it was shown on British TV but was altered and censored to cut out some of the violence. When you decided to go into the industry, what was your artistic training?



AKEMI TAKADA

Takada

INTERVIEW

I majored in graphic design at college.

You were obviously a fan as a child. Apart from GATCHAMAN what were your own favourite anime & manga?

Sinbad was a childhood favourite, and I admired Sarutobi Sasuke

And what are your favourites today?

I must admit, I really like Patlabor The Movie 1.

Who are your favourite artists or writers, people you particularly admire in anime, manga or any other field?

Alphonse Mucha is a big favourite and I love Neal Adams

Who is your favourite of all the charas you've designed?

Lum and Noa

Do you prefer to design realistic characters, for shows like Maison Ikkoku, or would you rather design charas for sf or fantasy?

Maison Ikkoku is sort of a fantasy for all men, really! (laughter) I personally don't really take a preference between types of chara, but for sf and fantasy I do enjoy designing the costumes. For real-life charas I most enjoy thinking about and showing human expressions and feelings.

Are there any plans for more Patlabor TV series, OAVs or movies?

So far it's been announced that it's the end, but it's not really official; the whole Patlabor world is not finished, so it's now up to the audience. You can imagine your own world or make requests to the producers for more!

I've not seen PATLABOR 2 yet.

Oh, it's on right now! (laughter and Paul saying how unlucky he is)

Is it more difficult for a woman to succeed as a professional in the anime and manga world?

Actually there isn't any comparison to male artists; they have to worry about getting top pay and going to higher levels, while I as a woman don't have to worry about such things, so I am really relaxed

Are there fewer female anime/manga artists in the field, so less competition?

There is no real competition between artists - everybody just does what they like and contributes the best they can do.

Does it surprise you that a show like URUSEI YATSURA, which in many ways is very Japanese, is so popular outside Japan?

Of course when I first heard this, I was very surprised; but since these shows are now coming to foreign countries and doing well, I now have the feeling that everybody in the world can like the same things - everybody likes what they like.

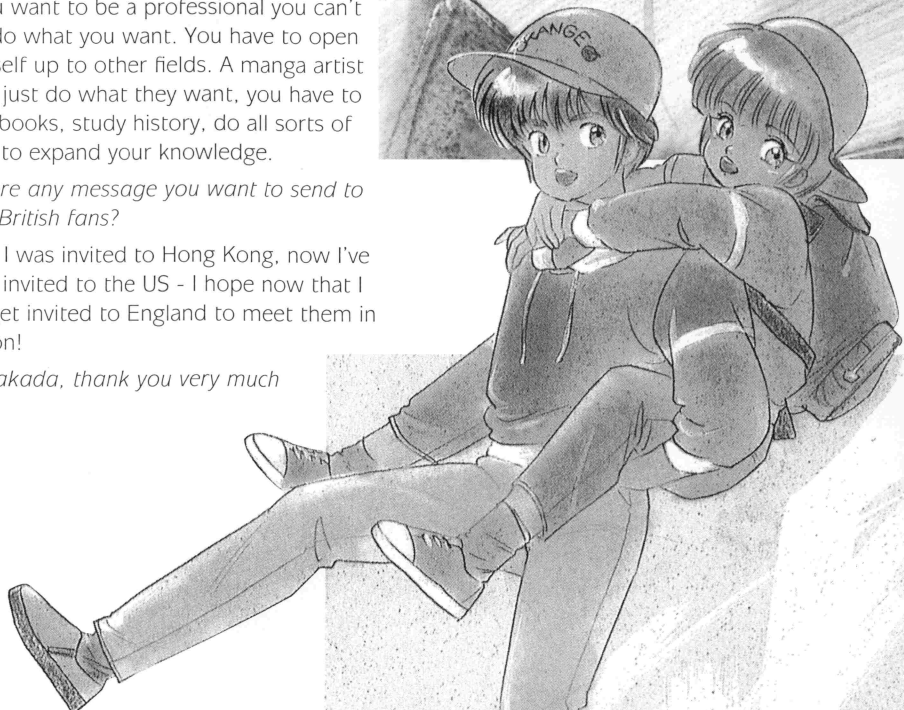
Have you any advice to artists who want to improve their skills & get better?

If you want to be a professional you can't just do what you want. You have to open yourself up to other fields. A manga artist can't just do what they want, you have to read books, study history, do all sorts of stuff to expand your knowledge.

Is there any message you want to send to your British fans?

Well, I was invited to Hong Kong, now I've been invited to the US - I hope now that I will get invited to England to meet them in person!

Ms Takada, thank you very much



Nagai-sensei met AUK's PAUL WATSON at ANIME AMERICA. Because his time was very limited he gave a joint press conference rather than individual interviews; this is the transcript of that conference.

When you last gave an interview to ANIME UK you had just finished work on KURO NO SHISHI. Are you pleased with the anime version?

I personally think that that version is very good. It has a nin-jatype atmosphere and it would have looked good in mono colour too. That atmosphere was brought out strongly

Are there any plans to select a British company to release it on video?

Personally I would like to have the whole world see it, but I have to talk to the distributor and they have to talk it over with a few companies!

Many British fans have been told that you were involved with the recent UK release GUY: AWAKENING OF THE DEVIL and GUY: SECOND TARGET, but nobody has said whether you were the writer or chara designer. What was your role?

It wasn't my story, I wasn't involved. I think the confusion arose because the chara designer for GUY was the same as for JUSHIN LIGER, and the animation was the same sort of style.

In the 70s a lot of your early work created controversy about its sex and violence content. Looking back do you feel you had to make any compromises on content, or did that controversy affect the work?

In the 70s we had to shrink down or cut some items like nudity, to make it less noticeable, but nowadays we can do nudity in closeup or a straight nude shot.

For a long time you stayed out of the anime field, then returned with JUSHIN

LIGER. What prompted you to come back into the animating side of the industry?

I wanted to do more of the animation side myself; I wanted to work closely with the

Do you think it will be animated?

I'd like to, but I don't actually know if it's possible yet. I think it's more an anime subject than a manga!

the GO NAGAI



Have you heard about the controversy over one company trying to trademark the word 'manga' in the UK? What's your opinion?

If the word 'manga' was trademarked by any company it would bring a lot of problems, because manga is just a regular word for the genre, so it would be a real hassle and eventually the word would be unusable - it's not a positive direction.

Is it true you're working on a manga version of Dante's Inferno?

Yes, and it's something I really wanted to do. There are about five hundred pages of it so far. It'll be out in September in Japan and it will be a 2 book series.

Did you put any recent historical figures in Hell, or maybe some personal enemies?

(Laughter but no comment!)

key chara designer so he could get the details right for the anime.

The new manga BIRD running in Shonen Jump - how is it being received in Japan?

I think it's made a good start, but it's a new manga series so I don't know the public's reaction to it yet, and since the story hasn't yet come to a key point it's still up in the air.

Do you have any more tv productions planned?

Not at present; I'm hoping to do more but don't know how it will work out.

Any chance of a new MAZINGER Z series?

I don't know. The OVA of NEW CUTIE HONEY went very well, so I might start an OVA of MAZINGER Z and maybe even-

ually it will turn into a tv series!

What do you think of animation in Japan today, and what do you think the future will be?

finished I'll try and get him to do more SD work!

What do you think of US fans - how do they differ from Japanese fans?

are your views?

Personally I don't think this protects kids, because they get information from other sources than video. When I was a kid I used to see adult magazines! (laughter) Instead of banning sex and violence completely, it might be better to show it in anime, which is less graphic than showing real people. One of my first popular manga HARENCHI GAKUEN showed people in a school doing all kinds of things - I wrote it 30 years ago and

at that time the climate was very different. Parents and teachers said that if kids grew up reading and watching such stuff they'd grow up perverts and bad people. Then those kids grew up, and they're 30 or 40 at this time; when I meet them I ask them if they've become like the people in that manga, and I haven't met one yet who has!

How do you feel when you see manga and anime more sexually explicit and violent than anything you ever did? And how do you effectively use sex and violence as storytelling mechanisms?

As for explicit things, I really enjoy them! The mind thinks about sex a lot and maybe by using such images to unlock that, people can admit to their feelings more. So it makes the mind healthier. As for using it in a story, I just try to arrange it in the story so it makes it more interesting. It's easier to do stuff like that now than when I started out.

interview

That's a hard question to answer! People have a lot of different wants, and what they want keeps on changing. Right now we're seeing a lot of shojo style cute manga, but it could change all of a sudden; people's likes alter in a very little time, so hard to tell. Now if I try to start something new, it wouldn't go over something like SAILOR MOON, which is very popular, but another genre that's strong might appear all of a sudden.

Given your huge body of manga work & the number of video projects arising from your manga, which do you think was best realised in the transition to animation?

Not now, but in their own time, MAZINGER Z and GRANDIZER were the 2 best realised. Now, the recent CUTIE HONEY OVA was very well done.

As an artist, what is your dream project?

My dreams are to continue the OVA series of CUTIE HONEY and to get MAZINGER Z back in a high quality OVA series.

Will you make more CHIBI GO NAGAI WORLD?

I'd like to, but it's hard to get a good director for an SD series; they have to have that kind of sense of humour! Ida-san, my director on SD World, is directing a new series called UCHU NO TANKOHU - how would that be translated? - SPACE COALMINE - after that's

Their feelings and emotions are the same, but the bodies are not the same! (laughter)

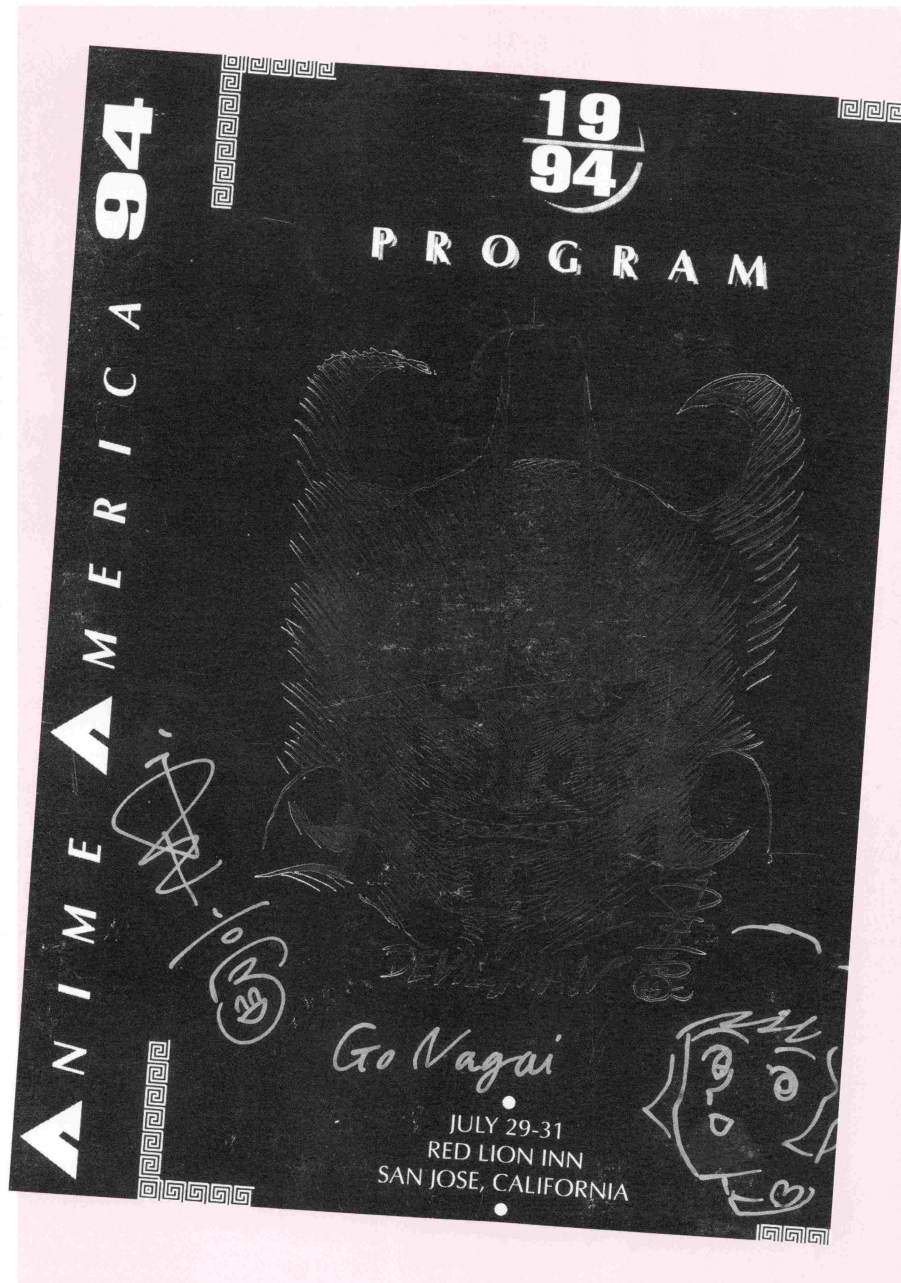
The British censorship authorities are now tightening controls on sex & violence, especially in anime. We had a recent case with Toshi Maeda's YUJYUSENSEN. That's often translated as 'Adventure Kid' but it was released in the UK as 'Adventure Duo' because the authorities were worried that parents might think it was suitable for children if the word 'kid' was in the title. What

At the fan party last night, did you enjoy yourself?

Yes, I just fitted in with everybody and had a good time.

You were wearing Mickey Mouse ears?

(Laughter. At this point the questioning had to come to an end as Nagai-sensei had to attend the closing ceremony.)



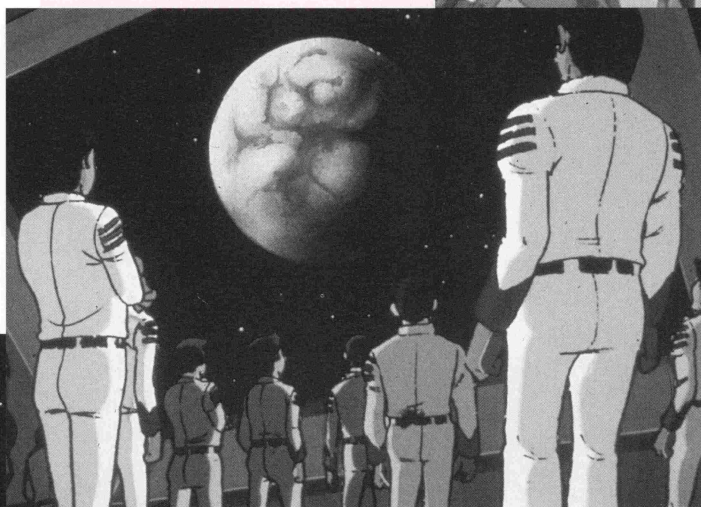
Anime, and animation, are like any other visual consumer medium, like television, cinema and video inasmuch as they advance with the times. The technology of creation proceeds apace and presentation and style seem to become better every year - Consider the difference between a 50's SF movie -like FORBIDDEN PLANET and a 90's FX bonanza like JURASSIC PARK; The improvements are there in living colour. But does this make FORBIDDEN PLANET any less a film? Even if they had known that the technology to create a live T-Rex on-screen would be around forty years later, it wouldn't have stopped the audience from being any less scared; Stand it among its peers and FORBIDDEN PLANET is a classic - Stand it among today's equivalents and it loses out, but only through its look. At the core there is still a damn good story. Anime suffers the same shelf-life, fashion-statement problem.

At home in Japan, the market for OAV's and movies is an advertising-driven fashion parade of new product churned out to hop on or create the latest trend bandwagon (a perfect example is the recent spate of "magical girlfriend" anime, VIDEO GIRL AI, AH MY GODDESS, TENCHI MIYO etc.) Old material is slung by the wayside unless it's of outstanding quality or merit to make way for the new. Or so the trendsetters would have you believe. In truth, no matter what hits the screens, someone somewhere will hail it as a classic of its genre and you instantly have a collector's market for it, but by and large, it is only this small and select brigade of connoisseurs doing the buying. Here in the

West, we must remember that we only see a tiny slice of the mountains of anime material that have been and are being produced in the Japanese industry; we must indeed take what we can get, and hope that our custom will net us more the next time around.

Buying from a trend-driven marketplace seems to have rubbed off on the West's video dubbers, subbers and distributors, because what was once the connoisseur market has now changed to the mass market, and now the circle has closed and the connoisseur of the aged 'classics' is presented once more with eminently purchasable material, material which it can be hoped will appeal to the more mass market anime consumer as well.

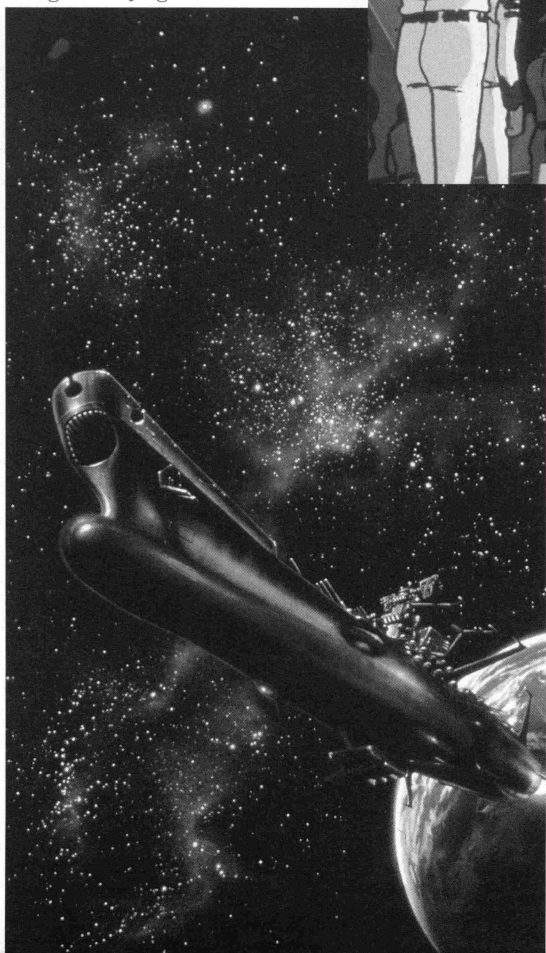
But if this stuff is so old



ing their runs; where else could elegant tales of this depth be displayed? Unlike the later years that featured the shorter runs favoured by OAV's, the earlier decades handled bigger shows with greater breadth of scope. Plotlines were more intangible to begin with, woven with subtexts and side-stories to create a greater whole that built to an inevitable climax. Unlike most episodic television, where the episode-to-episode writing moulds the characters and their directions, these adventures were

planned as lengthy story arcs over scores of shows with an eventual resolution and conclusion to the tale; a far cry from the contemporary works that seem happy to settle for convenient, packageable 'soundbites' of anime. More than any other quality, 'Scope' is the keyword here; these older shows were typified by their often cosmic scale of vast and world-changing events acting as the frame for more subtle, human dramas and more immediate jeopardies. An excellent example is SUPER DIMENSION FORTRESS MACROSS, the anime that was dubbed to form the first story arc of Harmony Gold's eighty-five part ROBOTECH series. A warring future Earth puts aside its petty differences to deal with the arrival of a derelict alien starship... The greatest scientific minds reconstruct it, and on the day of its launch, its owners return to reclaim it by force. Against this backdrop of conflict and interplanetary warfare are scat-

and so retro, where's its appeal? It doesn't have the flair and technical cleanliness of new, fresh works, so why buy it? The answer is, that like FORBIDDEN PLANET, the older material from the sixties, seventies and eighties stands on the strength of its stories. Massive epic dramas of love and high adventure set against backdrops of wars and deadly dangers the like of which are simply no longer found in contemporary anime - SPACE PIRATE CAPTAIN HARLOCK, SPACE CRUISER YAMATO (dubbed in the U.S. as STAR BLAZERS), MACROSS, SOUTHERN CROSS, MOSPEADA (the components of ROBOTECH), all these and more created huge tapestries of character interplay that spread out over weeks of episodes. It's no surprise that these anime were on television dur-



tered a dozen characters, each with their own quirks and dreams, each crossing and re-crossing the life-paths of the others

Retro FUTURES

by Jim Swallow

in an emotional tangle any terrestrial soap opera would be proud of. The characters are often stereotypes, often hackneyed; cute bubbleheaded girls, doughty and steadfast young heroes, always team players and always hard workers - victims of the period they were written in, but engaging nonetheless. On many of these shows the animation quality is lacklustre and flat, a legacy of its small screen origins, and often the designs of both characters and environment are very retro indeed and tempt you to pigeonhole it as nostalgic ephemera. But falling into the trap of labelling works like these will do you, the potential viewer, no end of a dis-service. The sagas from the 'golden age' of TV anime are among the pioneers of the medium. They were here first, before all the new and bright pretenders to the title 'classic', and anyone who counts themselves as an enthusiast and student of anime is missing an opportunity by passing these stories by. Watch with a critical and educated eye, but do watch.

The market here in the West has been deemed strong enough to embrace the old as well as the new, leading to a flood of back-catalog titles across the ranges of several anime distributors; Most notably here in the U.K. Kiseki Films have bravely committed to bringing us the ROBOTECH and STAR BLAZERS series in their entirety, and in the U.S.A. titles like BLUE SONNET, TOWARDS TERRA, GODMARS and KIMBA THE WHITE LION are enjoying releases to an eager public. It's true that the cost of releasing these older shows is probably a great deal lower than that of their newer counterparts, but we shouldn't lose sight of the fact that anime like this was strongly requested by fans from the very start. But now a new phenomenon has emerged, perhaps proving the argument that 'newer' does not automatically mean 'better'; The retrograde look and feel of the old shows is being reborn and revitalised in the latest anime trend. OAVs like AMBASSADOR MAGMA, EIGHT MAN AFTER, KISHIN TROOPS, NEW CUTEY HONEY and the astounding GIANT ROBO are emerging, brand new stories embracing the imagery and style of the older shows with the flair and technical brilliance of 1990s production values. Truly, this looks to be the best of both worlds, with the finest elements of each made whole; and yet, there is the thought that these may be nothing more than 'cover versions', 90's knock-offs of classic story concepts. Once again, the force of trend makes its presence known, and only the passage of time will tell if these 'new 'old' anime stand up as well as their forebears, twenty years from now.



TOKYO MIRROR

by Peter J Evans

Light travels at a finite speed. Look across the room and you'll see the opposite wall not as it is, but as it was. A bright new star in the sky will get astronomers excited - somewhere, a supernova is flaring, a distant sun unleashing its energies in a single, vast explosion. But that star may be a thousand light-years away, and our image of it a millenium old. The astronomers are making money out of dead data.

Such is Cyberpunk. New money from old news.

Literary Cyberpunk went the way of the more successful strains of dinosaur back at the beginning of the decade, cheating extinction by evolving into a myriad of new and leaner forms. Now, as winter tightens its cold bone grip on the country, Manga Video are all set to unleash a mirrorshades revival: get ready for the Cyberpunk Collection.

As a marketing concept, the Collection has a pleasing symmetry. Three techno-thriller trilogies, nine videos in all; each saga having its own, distinctive identity but linked by common threads of style and content. CYBER CITY OEDO 808 heads the trinity, followed neatly by AD POLICE and GENOCYBER, and very fine viewing they all make. Of course, none of these OAV's are new - they date back to 1990 and before, when Japan had a love affair with the genre as passionate as everyone else. Bringing them together now is Manga

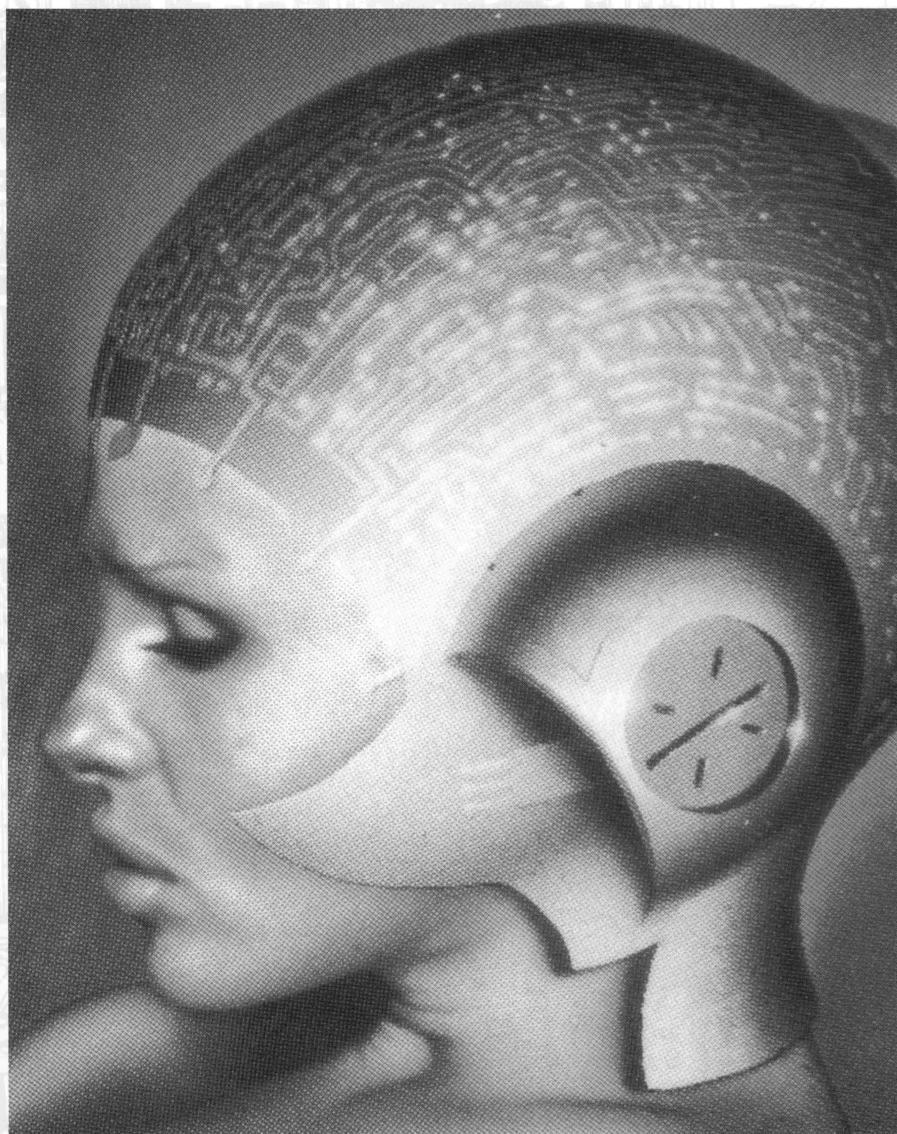
Video's supernova, the bright new echoes of a star that went out years ago.

First to hit the shelves is CYBER CITY OEDO 808. This slickly futuristic OAV series is set in a future where Tokyo has been re-named Oedo (harking back to

Edo, the name the city bore before it became the Capital), and where massive industrial automation has created ghetto-cities, devoid of all but society's left-overs. Crime has become so rife in these areas that hardened criminals are being used as law enforcement; recruited by the police and fitted with explosive collars. If they solve their allotted cases within the specified time-frame, a few years are taken off their sentences. Fail to beat the clock, and the collars blow their jugulars open.

The series involves three such operatives, convicted for crimes ranging from computer-fraud to mass murder. Jet-haired killer Sen Goku, beefy hacker Gogul, and the androgynous fashion-fraudster Benten effectively get an OAV each, a nice structural touch that ensures a tight focus

on the characters without compromising story complexity. When not fighting each other, the three square off at maniac AI's, cyborg killing machines, genetically engineered vampires, and sundry forces of law and order; thereby touching on most of Cyberpunk's pet subjects while adding a



MIRRORSHADES

uniquely Japanese twist.

AD POLICE takes a very different look at future cops. A spin-off series from the wildly successful BUBBLEGUM CRISIS, it takes the unusual step of providing a prequel, set some five years before the Knight Sabres donned high-heels and powerguns to kick Boomer butt.

BUBBLEGUM aficionados will recognize at least one character in the show. Cool cop Leon McNicol, back in his days as a rookie ADP trooper, takes centre stage. Fans of Daley Wong will be disappointed, however, as Leon's previous partner is featured here; Geena, a tough policewoman who, like CYBER CITY's Sen Goku, has a cybernetic right arm.

AD POLICE, like its Cyberpunk Collection compatriots, is a fine piece of Anime. Be warned, however: none of the cuteness and levity of CRISIS survives here. The show is extremely dark; violent and bloody, with an undercurrent of twisted eroticism. Instead of gore for gore's sake, the series features disturbingly adult themes - mainly the loss of humanity that cybernetic enhancement is sure to bring, as well as pain, desire, and helpless, hopeless vengeance. Gruesome and often shocking, AD POLICE shows us the dark underbelly of Mega-Tokyo.

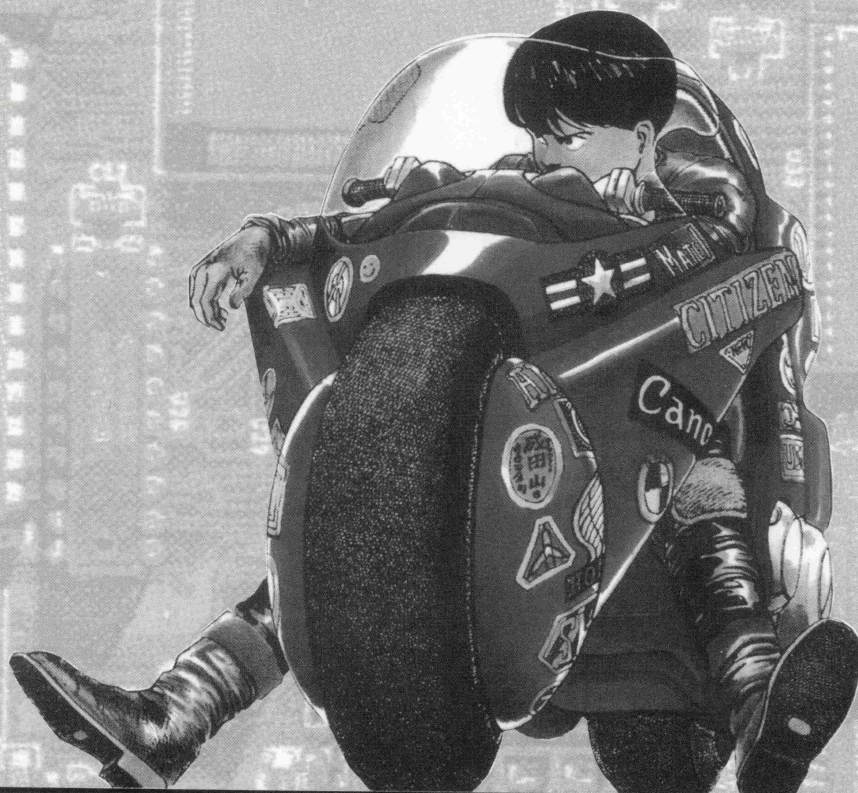
GENOCYBER is onto a winner before you even open the box: the title packs two of Sci-Fi's favourite technophrases into one nasty little buzzword. Spawned, like AD POLICE, from a manga by Tony Takezaki, GENOCYBER combines gritty overtech with state-of-the-art video animation effects. The story concerns the titular scientific project, and its attempts to create hugely enhanced (and incredibly lethal) variants on the human species. A mysterious catclysm puts paid to the experiments, and relative peace prevails for a number of years. Before too long, however, deranged scientist Dr Kenneth is using Diana, one of a pair of psychically-linked twins, to bring Genocyber back online.

Five of the seven GENOCYBER manga were released in the west by Viz Comics

back in 1993, but the last two issues fell at the ratings post. With its pacey violence, bizarre psuedomecha, and innovative animation, Genocyber promises to be a title to look out for.

So what is Cyberpunk? Certainly, the term itself has suffered numerous mutations; settling out through society's technophiles, becoming dilute, even jaded. In the same way that 'Yuppie' in the early eighties referred to a young, obnoxious upward-mover and is now used to deride anyone under forty with a sit-down job, Cyberpunk has moved from describing a tightly defined section of literature to almost any fiction set in a recognizable future. The label has been pasted onto films as disparate as BLADE RUNNER and BATTLE ANGEL. Billy Idol named an album after it. Even a particularly vacuous form of electronic music has been described as Cyberpunk, an idea about as stupid as Gothic-flavoured toothpaste.

Anyone who knows real Cyberpunk knows William Gibson. Although not the first Cyberpunk writer, he is probably the most successful and certainly the most well-known: his debut novel, Neuromancer, became an awards magnet when it was published in 1985, and brought the mirrorshades genre out into the light.



Gibson had already laid the foundations for his success well before the *Neuromancer* trilogy (completed with *Count Zero* and *Mona Lisa Overdrive*) began. His short story *Fragments of a Hologram Rose* set the mood - dark, quietly frenetic, aching with technology and loss. Next came the Sprawl stories, named after the vast conurbation in which they take place; *Johnny Mnemonic*, *New Rose Hotel*, and *Burning Chrome*. Anyone vaguely interested in genre film knows that *Johnny Mnemonic* is in post-production and due for imminent release, featuring such notables as Keanu Reeves, Dolph Lundgren, and Beat Takeshi. One wonders how the average American moviegoer will deal with an unpronounceable like 'Mnemonic', after the trouble James Cameron had with *The Abyss* ("Say, what's an Abyss, Bub?" "Hard to say, Ted. Someone who runs an abbey?"). One also wonders whether the death-by-monomolecule scene will survive the jump from page to screen...

The eponymous Cyberpunk story is probably *Burning Chrome*: not only does it show all the hallmarks of the genre - a vast, film-noir city setting, drop-out characters, casual brutality and the mad acceleration of popular technology - but it also introduces one of Cyberpunk's most central themes: Cyberspace, the neurally-induced hypnagogic environment in which all the world's business has access to all the world's information.

This concept of a data universe, a place where the raw bytes of computer transactions are represented as an easily identifiable metaphor, runs like a bright thread of cohesion through the Cyberpunk mythos. Call it Cyberspace, call it the Net, or the Interface, or the Weave; it is the perfect example of what makes Cyberpunk. Actual technology, taken to extremes. Mass communication moulded by the masses. One day, a kind of Cyberspace will exist; an idea so useful, so necessary, will become as inevitable and unstoppable as perforations and the biro. Listen to the pallid, fashionable bleatings about the Internet and the Information Superhighway (a poor term, about as elegant as a hippo on stilettos), and you will hear the birth-cry of Cyberspace.

Cyberpunk is a look at the future with the eyes wide open: treading the path between the twin cop-outs of gosh-wow scientific optimism - all curves and white plastic and effortless, Gernsbackian automation - and the dust-choked nihilism of post-apocalypse wasteland, it sees society careering out of control and doesn't turn away. Gibson, Bruce Sterling, Walter John Williams and the rest planted their literary thumbs firmly on the sociological

fast-forward button, and showed us what was coming. No matter how fast the world ran, they told us, it never trips. Life keeps going, even when it goes too fast to comprehend.

British SF writer Ian Watson once said that the Japanese would accept Cyberpunk as a new religion, but it never quite worked out that way. The three accepted religions of Japan - Buddhism, Shintoism, and Capitalism - were all anyone really needed. What happened to the genre in Japan was what happens to most products there: they took it apart, found out how it worked, and just kept on rebuilding it until they had something faster, sleeker, and easier to sell.

Japanese Cyberpunk - if such a thing actually exists - is a very different beast from its western counterpart. While there are many examples of Anime that bear the label, the contents differ. In addition to the Cyberpunk Collection, most people refer to BUBBLEGUM CRISIS as part of the genre. Much of Masamune Shirow's work, especially *Appleseed* and *Ghost in the Shell*, is grouped with AKIRA, SILENT MOBIUS and, quite amazingly, BATTLE ANGEL.

The worlds of Gibson and Sterling are frantic, invasive places, where it is as easy to change your face as your name, and where no-one can be trusted. This all-pervading sense of betrayal is missing from what most people think of as animated Cyberpunk. The Japanese pride themselves on being team players, and this is a major feature of shows like BUBBLEGUM and APPLESEED. No amount of Cyber-references in SILENT MOBIUS can hide the fact that is cleaner, prettier, more optimistic than Cyberpunk should ever be.

AD POLICE deals with organ replacement and the dreadful consequences of human-machine interface, but lacks the pop-tech explosion that Gibson made his own. There is no sense, in AKIRA or CYBER CITY, that the entire world is webbed together in a raw, seething ocean of deadly information. A Cyberspace conflict in BUBBLEGUM CRISIS would have been a thing of wonder, but Nene's only real datawar (in Scoop Chase Lisa) was confined, alas, to a monitor screen.

Anime uses the central themes of Cyberpunk like it uses everything else: as decoration. A bionic arm here, a cyborg there, a liberal sprinkling of megacorps and technological doublespeak. A science-fiction story is sprayed with glue and scattered with Gibsonisms, making it fashionable, marketable; shouting to the buying public that this is Cyberpunk! But chromed plastic is still plastic, and truly Cyberpunk Anime is still a myth.

This doesn't make OAVs like the Cyberpunk Collection any less than what they are: all the animation mentioned in this article (with the possible exception of SILENT MOBIUS) are solid, enjoyable works. Their combination of style and technology make them one of the most successful forms of Anime. It is a medium well-suited to them - more visual than books, less restrictive than live-action.

My argument is this: if we must label things (and, as any maker of jam will tell

you, labels are a quick and efficient way of letting you know what's in the jar), then let us label accurately. Cyberpunk is not a catch-all term: it described, with eloquent rapidity, a mid-eighties branch of near-future science fiction. The genre isn't the same any more; one only needs to look at what Bruce Sterling and Walter John Williams are doing now to know that it has grown, and needs a new label (Neuropunk? Cybercute?).

The Anime version deserves a name, too. Answers on a postcard...

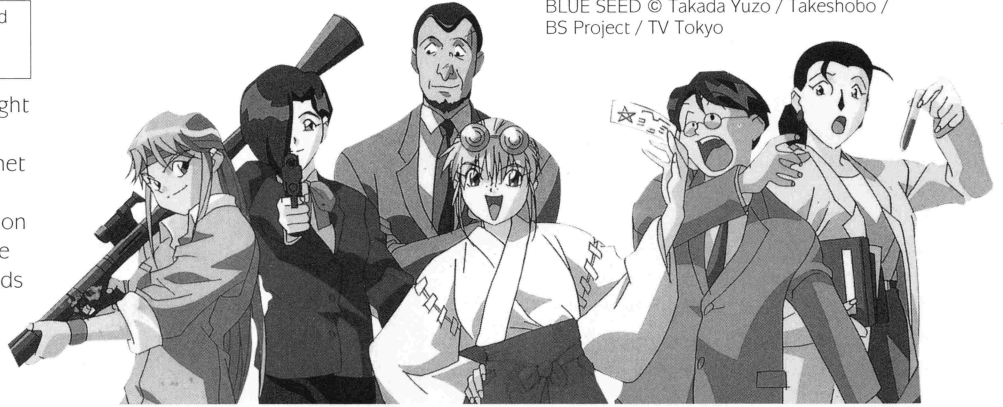


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BLUE SEED © Takada Yuzo / Takeshobo / BS Project / TV Tokyo

The Autumn change of TV anime has brought some welcome changes and some things worth recording. Here are just a few to whet the appetite.

Finally, something worthwhile has started on TV. It has all the prerequisite features to be enjoyable. Three cute heroines, bucket-loads of magic and a truly worthy enemy. The slightly ecchi¹ transformation scenes are merely icing on the cake. As are the comic moments where everyone turns SD.



MAGIC KNIGHT RAYEARTH

This is a story about three schoolgirls aged 14, and the other characters are named after cars! It starts in Tokyo Tower, where lots of famous school trips appear to have converged. But not for long. No sooner have the three heroines come within arm's length of each other than they vanish in a flash of magic.

HIKARU SHIDOU (date of birth August 8, blood group O, likes ice-cream!) wears the red uniform and has her red hair in a long plaited tail. Her magic power is fire and the ability to sprout cute cat ears at appropriate comic moments. She is very 'Gung Ho!' and does not stop to worry about the results of her actions. When they first introduce themselves on arriving in the Land of Magic, the others are very surprised that she isn't 11! They thought she was from a junior school...

FUU HO-OHJI (dob December 12, blood group A), has short blonde hair and glasses; she is also 14. Her uniform is green and that skirt is very short! (All the girls are wearing short petticoats, if you were wondering.) She is the thoughtful type.

UMI RYUZAKI (dob March 3, blood group A, likes spaghetti) has very long light blue hair and a pretty blue uniform with matching blue boots and leggings. Of course she is the same age as the others. She is very self-centred and is worried about all the school clubs she will miss! She desperately wants to go home so as not to miss tennis, fencing ...

CLEF (make of car) A wizard who meets them and tells them of their destiny to save the world and/or the princess

PRINCESS EMERAUDE (a luxury sedan) is, as princesses are required to be, very beautiful and possessed of more golden hair than her long dress. She is in deep trouble and needs the Legendary Magic Knights to rescue her from ...

ZAGATO (a sportscar) is even better looking than the princess. He is the handsome, helmeted representative of the forces of evil. Women swoon and incautious wizards are turned to stone at the mere sight of this dark anti-hero.

Apparently there will be robots! Monday at 19.30 on NTV, stereo.

D.N.A.²

The easiest way to learn about this is to pick up the manga of the same name. It is by the author of VIDEO GIRL AI, Masakazu Katsura, and has all the same ecchi angles. For some reason that I can't begin to understand, many fans regard his works as the greatest and foam at the gills at the mere thought of someone saying something nasty about it. Since many of them are on R.A.A. (Rec.Arts.Advocacy³) where I live my electronic life, I won't risk offending them. Actually, the first couple of episodes are passable and as long as they tone down the psychic weirdness of the latter stage of the manga it should be OK. The lead cute is very nicely rendered into anime, and the occasional lighthearted outbreaks have managed to keep me recording it. Friday at 17.30, NTV, before CHACHA!

TONDEBURIN

To quote from the first episode: "Look, there in the sky!"
"Is it a bird? Is it a plane?"
"No. It's a flying pig ..."
It's very cute and pokes fun at many super hero things. The heroine Karin Kokubu is given a magic compact by a talking gold pig. With it she can transform into a flying pig! Not for tentacle-porn fans or those lacking a sense of humour. (Good taste might also need to be absent!) This is lighthearted fun for small children. Saturday at 18.00, TBS

RAYEARTH © CLAMP / Kodansha / Yomiuri TV / Dentsu / TMS



BLUE SEED

By Yuzo Takada. If the name sounds familiar, try 3 x 3 EYES. This is a classic good vs evil thing. All that stands against the annihilation of civilisation are the Terrestrial Administration Crew (a bunch of mad cutes), a transforming man who likes girls' knickers ("Pants nozoki!") and a girl with a mysterious inheritance. I hope that the anime is better than the manga, which seems sorely lacking in originality. Wednesday at 18.00 TVT.

MAGIC CIRCLE GURU-GURU

Yet another cute attack. No violence beyond that of being bonked on the head. A young boy is declared to be the new hero (by his parents) and sent off into the unknown with only an underage witch of dubious efficacy for company. This show is very 'formula RPG', so much so, that little boxes periodically pop up and announce characters' names! Nothing is taken seriously at all. At one stage, Hero Nike even addresses the TV. (No relation to the foot-art-manufacturer of the same name.) Wednesday at 19.30 TV Asahi.

TEREBI JA NAI!

And now for some obligatory remarks about upcoming or recently released anime.

TAIHO SHICHAUZO!

Part one is already out and there is a lovely big article about it elsewhere in this issue. This bit here is just so I can mention that part 2 (of 4) comes out in mid December and is called 'TOKYO TYPHOON RALLY', and show off the lovely pictures. This time, the mad cutes Miyuki and Natsumi go after an even crazier driver (not possible?) in a Lancia Delta. Why wasn't it a Rallye 037? Then they would really have had their work cut out for them!

TENCHIMUYO!

The second series is now upon us, with it, more nudity, more insanity and a new OP and ED (OPening and EnDing theme).

¹ perverted

² Americans got to see it on TV, sort of ...)

³ Actually: Rec. Arts. Anime, though there is so much noise and puerile bickering it might as well be an advocacy. This is not to say I am innocent myself, not by a long shot!

⁴ trans 'It's not TV!'

Wasshu-chan proves better at looking after babies than anyone else in episode 8, 'Konnichi Wa Aka-chan'. She can also be alarmingly normal when she isn't playing the maddest scientist of all time!

ELEMENTALORS

The long awaited anime from Takashi Okazaki seems to be delayed once again, this time into the beginning of next year? Apparently the author is giving serious consideration to giving up manga when he has completed this story. I hope not, he is a master of shading!

MAISON IKKOKU

Just thought I'd mention that a COMPLETE MUSIC BOX came out on November 2, limited edition 10,000 copies. It also seems they will be re-releasing the 24 disc box set (150,000 yen) again!

SPACE SALAD TOMATO 2520!

Finally, something more than the rumours. A short preview episode will be released at the end of November/mid December, 30 minutes for 4,800 yen. At this rate will we ever see the promised Episode 1?

AN ADVENTURE IN THE OTAKU GALAXY

In two parts. Hilariously funny if you're an otaku in training. If you are humour-impaired, then this will be wasted on you as it plays upon everything that otakus stand for: Harley Davidson riding midget heroes, macho men, okama, beautiful goddesses, game shows, eroticism, bunny girls and the remote control. Will they complete the story before they run out of time?

WE ARE SPACE SALVAGE

This is so good that I really don't think I should tell anyone about it! Easily gets the Best SF of 1994 award. But to tell more without pictures would be criminal ...

MACROSS 7 © Big West / Macross 7 Project

MACROSS 7

Everyone knows MACROSS?, though some may be sufficiently deluded to call it ROBOTECH after the Harmony Gold/Carl Macek bastard child. This is the latest incarnation of the war in the future. Sunday at 11.00 TBS, stereo.



AOZORA SHOJOTAI

Well, I went to the event and took 200+ photographs, so it must have been good! I wonder why I used so much film? Maybe because some famous seiyuu were there: Kikuko Inoue, Ai Orikasa, Yukana Nogami and Aya Hisakawa. My translator complained that

I only took thirty consecutive photos of Kiko-chan! Typical! It's a story about the 801 Tactical Training Squadron, a dead-end women only team that desperately need to shape up. Funny cameo by Minky Momo and Godzilla.



It's ironic that the place you're most likely to find Japanese CDs in this country is in a science fiction bookshop. Thank anime and manga for that, and every fan who liked a theme tune enough to ask who sung it. And if you bought the AKIRA soundtrack for £12.99, don't forget to say a prayer for all those pioneers who bought it for £30 in the Japan Centre many years ago, with no idea what they were getting.

JAPAN ROCKS is a new feature in AUK, designed to help you find out more about the singers who normally only get column inches about their looks, costumes and strange Japlish lyrics. We'll try and give you the benefit of the Team AUK collection of the good, bad and indifferent over the coming months; do write and let us know what you've discovered for yourselves, and which performers you'd like to hear more about.

Japanese companies dominate the entertainment business, but most of the product they distribute is American. Every now and then a Japanese record will sneak onto the market over here, but they're

never pushed and rarely chart. David Sylvian, Freddy Mercury and David Bowie have all sung with Japanese stars, but these incidences seem to have been regarded by both sides as exotica rather than true collaborations.

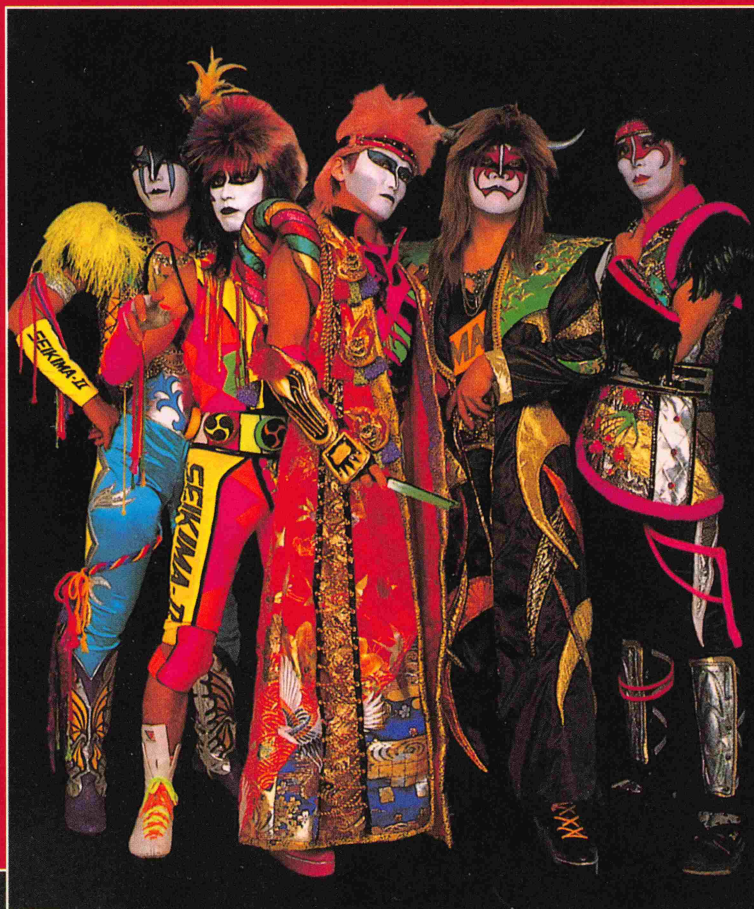
Even so, the music's still out there. When the Sony awards were held in Monaco, the Japanese duo Chage & Asuka put in an appearance, which received polite applause. Maybe their audience was afraid they were watching relatives of the company chairmen, and decided not to shout about tokenism. The

singing songs that only 1% of the world's population can understand. The complex polysyllables of the Japanese language can form some awesome rap songs, such as Zingi's 'Gulf Warriors', but outside Japan few

Japan

people are likely to care.

This is also a problem that plagues the rock band Seikima-II. Even their name is a pun in Japanese, meaning '2nd Feast of Holy Demons' or 'End of the Century', and their whole repertoire revolves around the potential meanings of those two names. Hence their claims to be demon warriors of Armageddon, but even if western fans like their music and get the gist of their songs, they still won't know whether or not they're supposed to be laughing along with the band's pompous antics or laughing at them. Are Seikima-II 'wierd foreigners', or are they the funniest take-off since Spinal Tap? The jury's still out on that one, but interested readers can look deeper for themselves with the aid of



our first ANIME UK ROCK DOC (overleaf).

Nausicaa billboard on Internet was alive after the last Winter Olympics, when Chinese ice skaters danced to Miyazaki scores. The media here didn't notice; no Ravel, no comment.

It's easy to get complacent about the successes of English-speaking bands, until you realise the importance of the American market, both for sales and as a springboard into other territories. I met people in Japan who thought that INXS were British and that U2 were American. All they knew for sure was that these bands sung in English, and that was 'cool'. But this is a two-edged sword, because one of the unavoidable problems with Japanese artists is that they SING IN JAPANESE. There are some excellent bands in Japan, who are unlikely ever to do well outside their homeland because their cleverness and originality go into

Even if we do see something about Japanese music in the UK media, it's unlikely to have anything more than shock value. The fact is, like anywhere else in the world, a large number of Japanese bands are awful, and these are the ones that are likely to top the charts. Japan has a billboard chart system, which is not based on sales but on airplay requests. This, as you can guess, is pathetically easy to rig, especially when very few record sales are related to music alone. They are far more likely to be multimedia events, with the majority of hit Japanese songs being tie-in CD releases of TV themes or advertising jingles. To the marketing people, it all makes a virtuous circle, when an idol singer's single helps to promote her new TV series, which helps to promote the single, etc etc. This process can be found on a



Rocks!

JONATHAN CLEMENTS on the sound of the

smaller scale in anime. Voice actresses are unlikely to be BIG stars in live-action media, but they are popular with the anime fans and so the tie-in singles are inevitable. Hence the two CDs released by the female stars of YOU'RE UNDER ARREST, or the 'Love is Heart' single that tied in with GREY: DIGITAL TARGET, in which the singer Yuri Sugimoto played Lips. Sometimes a genuinely Big Name will record a tie-in with an anime/manga, such as Miho Nakayama's theme song for BE-BOP HIGHSCHOOL. Team AUK have assembled a sizeable collection of Nakayama memorabilia, all stemming from the appearance of that one song on her "Dance Box" album. It's nothing to do with the way she looks, honest.

However, there is a drawback to the billboard system, and that is that only the tie-in material with multimedia coverage is likely to hit the charts and stand any chance of getting noticed in the west. The Osaka thrash band Rapes have a small following that will stay small because the band's musical style is unlikely to be used as the theme tune to a TV soap opera. Heavy metal bands, and that means dedicated, dangerous groups as opposed to the bubblegum rockers that have the look but not the sound or the commitment, are hard to track down, but a few have made their way over here. Vow Wow enjoyed a brief European success in the eighties when their English-language releases charted briefly, although this may have less to do with their music than with their poaching a gaijin bass player. Other bands such as Luna Sea and Poison Arts have trickled into Europe, mainly thanks to Massimo Iorillo's efforts in the Japanophile Swiss company Visual Shock. But for the uninformed Western impulse buyer, Japanese heavy metal, like every other musical style, can prove to be a minefield of expensive experiments based on cover photographs, with musical content that rarely pleases.

The Japlish lyrics can have a perverse appeal of their own. Take these wild and anarchic lines from 'Stab me in the back' by the punk band X: "I am having sex, I am coming now, go away Mr. Policeman, you are quite a bore." This provides much needed merriment, unless you've just paid

£30 for the CD. And no-one fails to be charmed by the chorus to the Blue Hearts' 'Linda, Linda', which goes: "Rinda Rinda, Rinda Rinda Rinda-a, Rinda Rinda, Rinda Rinda RinDA."

But if you want music based on a nebulous concept of quality, rather than the chance to giggle at Japlish, you normally have to rely on media tie-ins. Ryuichi Sakamoto is one of the few Japanese artists widely-known in this country, and that's because he has a list of credits to his name that include THE LAST EMPEROR, MERRY CHRISTMAS MR. LAWRENCE, and THE WINGS OF HONNEAMISE. His music also appeared in BLACK RAIN, Almodovar's HIGH HEELS, and the opening ceremony for the Barcelona Olympics. The advantage is that when you shell out for a Sakamoto CD, the chances are you've already had the chance to hear the music first. I discovered to my cost that Mr. Sakamoto is also responsible for one of the worst songs ever recorded, 'Just about enough (and then it's party time)', but then again, getting burned every now and then is something you have to expect if you want to build up a collection of Japanese music.

In this first JAPAN ROCKS, we proudly present a quick reference guide to one of Japan's most infamous bands, Seikima-II. This will give you some idea of the extent of their repertoire, and also the best places to start listening to their wacky but uneven records. Lead singer Demon Kogure has been turning out tracks for Sony/Fitzbeat since 1986, with a number of different session musicians filling in the rest of the line-up. They model themselves on KISS, steal from traditions as diverse as ULTRAMAN and noh drama, and until recently claimed to be agents of the apocalyptic extreme when he provided the voice for Munchausen in UROTSUKIDOJI II. The band appeared in their own environmentally-friendly anime in the late 80s, and contributed the anti-technological ditty 'Stainless Night' to one of the KO CENTURY BEAST WARRIORS CDs. Demon Kogure can also be found in hoarding and TV ads for Fuji disposable cameras, with the words "Even Satan takes snaps." Happy hunting.



ALBUMS

AKUMA GA KITARITE HEBI METARU (DEVIL SUMMONING HEAVY METAL)

1985. Seikima-II's first album has a number of instrumentals, including the powerful 'Satan's Triumphal Return' and the 13 minute work that has become their trademark 'Demonic Symphony Opus 666'. The whole CD is barely 35 minutes long.

THE END OF THE CENTURY

1986. Includes their first single 'Waxworks', about a young girl trapped inside a haunted museum by the devil. The Satanic motif continues with 'Devil's Night' and 'Devil's Hymn'.

FROM HELL WITH LOVE

1986. Demon Kogure's voice is starting to develop the operatic range for which he is known today, and this album also sees the first appearance of bassist Xenon Ishikawa, a former jazz musician, to replace Zed Hoshijima. Includes the nasty 'Mystery Plant', the first example of an interest in kabuki that appears throughout the rest of their career.

BIG TIME CHANGES

1987. With Damian Hamada replacing Jail Ohhashi on guitars, their final lineup was established. This album contains the tongue-in-cheek 'Frog Night' ("Frog Night! You'll be metamorphosed!") as well as a few bars of a karaoke 'Yesterday', showing the boys in fine joking form. '1999 Secret Object' is the first appearance of the millenarism that was to colour their later work. 'Amidst Shattered Dreams' and the anthemic title song are particularly good.

THE OUTER MISSION

1988. The apocalyptic 'Winner', one of their more famous songs, begins this album, which is also notable for the jazz improvisation in 'Ratsbane'. Otherwise unremarkable. The gimmick is the 'Outer Mission' of the title; the band claim to have come from space to save the world from destruction ...

WORST

1989. A retrospective containing some good remixes of previous works, and the album edition of 'White Miracle' (otherwise only available on single). The remix of 'Big Time Changes' is better than the original.

Recommended as a first purchase.

YOU GUY! ROCK ON! (YUUGAI ROKKU)

1990. An elaborate pun on 'yuugai' (harmful) is the title of this Van Halen clone album. Much softer rock and a

few ballads. Disappointing but for 'You need lapping like dogs', 'Pinky Dinosaur' and the ballad 'Bad Again'.

LIVE IN LONDON

1991. To accompany their appearances in London and Seville, the group produced English language recordings of several of their songs. **Recommended** for an overall introduction, and for the chance for a good giggle at the attitude of the London audience, who'd paid to see The Cardiacs and become increasingly annoyed as the performance progresses.

DAYS OF LOVE AND SLAUGHTER (AI TO KOROSHI NO HIBI)

1991. Accompanying the Japanese leg of the same tour, the group brought out their complete singles collection, including the otherwise unavailable 'Legend of the Red Jewel' (from a film soundtrack), and 'Goodnight Melodies'. The double CD set credits the unseen keyboardist Matsuzaki the Ninja (aka Conan the Matsuzaki) for his hand in production. An epigraph Demon Kogure ends with: "The characters for bad workmanship do not exist in our dictionary."

FRIGHTFUL RESTAURANT

1993. A brief return to the band's hard rock origins, with some thumping tunes. The relentless drums and guitars of 'Breakdown' and the title song are interspersed with David Lee Roth-style soundbites, most noticeable of which is an English-language phone call from a woman called Diana to a man called Charles.

PONK!!

1994. Disappointing return to the AOR style of YOUNG GUY ROCK!, with the ominous absence of Matsuzaki from the production credits. Recorded in the UK, possibly to its detriment. As usual, however, there are some good high points, notably the melodic 'Kindness kills the man' and 'A Stick and Honey'. 'Chinese Magic Herb' is a chance to hear Japlish lyrics at their best (worst?).

SOLO ALBUMS

Perhaps inspired even further by KISS, the boys went off to record solo albums, a somewhat dodgy claim considering that all the other band members 'guest' on the 'solo' performances. Two are worthy of note (all right, we can't find the others):

VOICE OF THE PERVERT

Demon Kogure's solo album mixes many different styles, containing pastiches of 'Aquarius' and 'Those were the days' and sampled sounds from news and

commercials in 'Give us a feel' and 'World Network News'. 'Cherry Grove (Space Trip Mix)' kicks off the album with a samisen solo and a guest appearance by Xenon on the fretless bass. Best song is 'Sound of cultural apathy', a kabukimetal fusion that exhorts the uncultured to "...get out of Japan", and ridicules many of the salaryman/DL stereotypes glorified in the media. A strange but brilliant album, **recommended** to those who can get to grips with the Japanese lyrics.

RX

Drummer Raiden Yuzada and bassist Xenon Ishikawa collaborated on this jazzfusion divertimento. Includes a mellow version of 'Bad Again' and a guest spot from Demon Kogure for a cover of Stevie Wonder's 'Love Flight' ("...dancing with the devil", geddit?). If you like modern jazz, you'll love this. Otherwise, steer well clear.

VIDEOS

If you really want to see Seikima-II in all their glory, then their live performances are a must.

1) THE GREAT BLACK MASS TOUR. Brief video of the Christmas Eve 1986 concert features stop-motion tentacles, inflatable Godzillas, an opening quote from ULTRA Q, and Demon Kogure singing the whole concert from a wheelchair!

2) THE WORST BLACK MASS TOUR. Performance to coincide with the Outer Mission album features the band's 'spaceship' landing in Japan before the concert begins. Demon Kogure sports a goatee and persuades the audience to do silly dances to the theme song of the anime GEGE NO KITARO.

3) SUPER PESTILENT PILGRIMAGE. Are these guys wierd or what? This time they sing bombastic hymns about General Rommel. WHY won't someone release this stuff over here!?

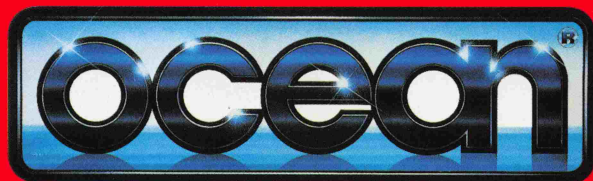
4) EUROPEAN DECLARATION OF A STATE OF EMERGENCY. Released to coincide with the European leg of the 'Passage of Love and Slaughter' tour, and to convince fans in Japan that the band had a European following. All songs are in English or Spanish, the boys get scared of the stage-divers, and even try (in vain) to get arrested on London Bridge. Look out for Demon Kogure's lecture on English beer, delivered in full costume to a stunned pub audience.

THANKS TO : Joshua Clark, Ken Gust, Bill Paris, Izumi Sato and Scott Sternberg.

SNES COMPETITION

All you have to do is tell us, on a postcard, which ANIME you would most like to see made into a COMPUTER GAME, and WHY. Make sure you also put your name, address and age, and send it to us to arrive not later than 16th January 1995.

FIRST PRIZE: a SNES console and SYNDICATE
2ND PRIZE: SYNDICATE plus T-shirt & Briefcase
3 Runners-up each get a copy of SYNDICATE



SYNDICATE

As a young, up and coming employee of a small corporate syndicate you must attempt to take over the world. With CHIP technology you control four cyborg agents to do your dirty work for you, using a vast array of weapons. Control their adrenaline, intelligence and perceptions as they blast their way through fifty different missions of ultra-violent mayhem in the dark and twisted cities of tomorrow, discovering more powerful weapons and agent upgrades as you plough money into research...



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January 95

Fans of Fujishima Kosuke can rejoice! For no sooner has the OAV series 'AA MEGAMISAMA' finished than a new one based on an older work is starting. Fujishima's second OAV series, TAIHO SHICHAUZO (You're Under Arrest), is coming out this fall in Japan. His first was the very popular AA MEGAMISAMA (Ah My Goddess). This series is based on the manga, which ran from 1986 to 1992 in 7 volumes.

The story follows the adventures of two unique policewomen, Kobayakawa Miyuki and Tsujimoto Natsumi. Miyuki is the calm, intellectual type with long hair, and Natsumi is the wild, powerful type with short hair. 4 OAVs are planned in this series, with the first video coming out on September 24. Each will be an original story that has not appeared in the manga. The first OAV, titled AND THEY MET, will be about their first day together.

File 1

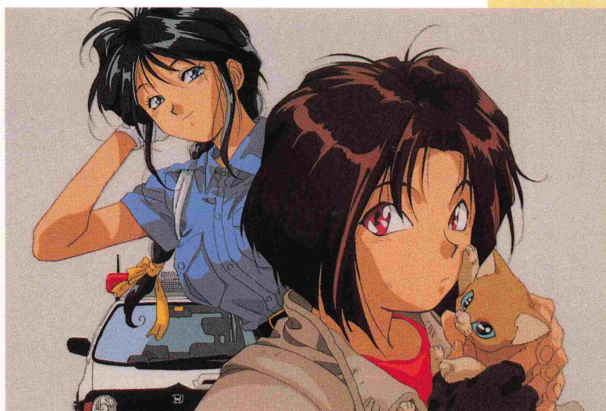
Tsujimoto Natsumi was on her way to her first day of work at the new section of the police department, riding on her mini motorcycle *Motocompo*. She was already late! At the crossing, she waited impatiently for

the trains to go by, but the trains kept coming and coming, so she decided to use the pedestrian bridge to cross the tracks. However, officer Kobayakawa Miyuki, who was in her mini patrol car *Today*, spotted her and went after her. Natsumi went through a shrine, up and down some stairs, along sidewalks, and other illegal places, as she tried to get away from the police car that was after her. Miyuki was surprised to see what Natsumi would go through to avoid getting caught, but eventually a kitten walked out in front of her and she fell off her little scooter to avoid hitting it. The kitten was hungry, but when Natsumi reached for her backpack to give it some food, she found that her pack had

gone! Worse than that, the policewoman chasing her arrived. She received a stern telling off for her illegal driving, but Miyuki let her off for saving the kitten. Natsumi joined the same department (Traffic) as Miyuki, and they were made partners. Miyuki had been researching about Natsumi on her computer, and knew a lot about her. Miyuki liked her and since her motorcycle had been damaged, Miyuki fixed it. Natsumi saw Miyuki touching her motorcycle and complained loudly; she didn't like Miyuki. Miyuki was just going to flip a coin to see whether they should stay together as partners, or separate, when a mysterious red mini came speeding around. Miyuki and Natsumi got into *Today* and went after it. Nakajima also pursued it on his motorcycle, but crashed into a pile of sand. The driver of the red mini called Miyuki and Natsumi. He called himself 'the fox' and told them that he had planted a bomb somewhere, and that they would know the location at the end of the game. Then there was a big chase as Miyuki went after the red mini in her souped up minicar. It was too fast; Miyuki couldn't catch him as

they drove along narrow roads and by the side of a river. Natsumi used the GPS' navigation system in their car to find a way to trap the red mini, then went off on her mini motorcycle to take a short-cut. When Natsumi and Miyuki finally cornered it they thought they had won, but then the mini turned its wheels sideways and escaped! After getting over the shock of this surprise tactic, the two women went after the red mini, but it was nowhere to be seen. Miyuki and Natsumi had lost their quarry, and there wasn't much time left before the bomb was supposed to go off. Then Miyuki drew out the course that they had run while chasing it on the computer's map. It was an out-

You're Under Arrest

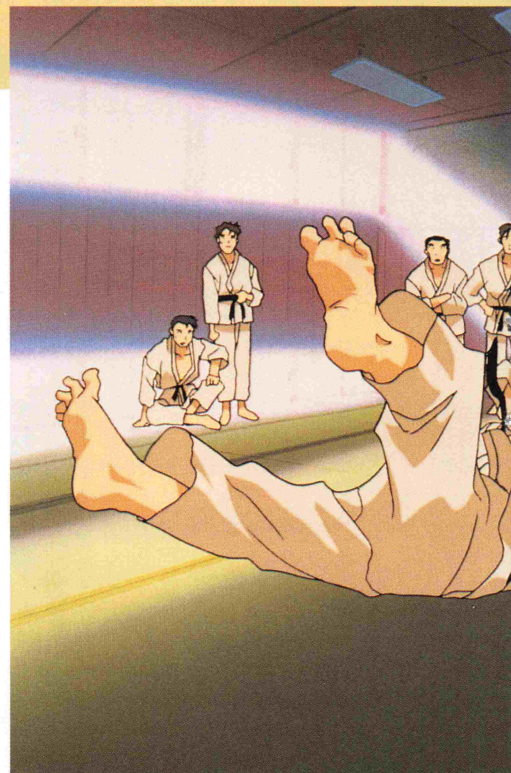


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line of an airplane. Miyuki recalled that there was an airplane in a park they had passed, so they rushed there.

When they reached the airplane they found the box as described by 'the fox'. There was not much time left, but they started arguing about how they were going to deal with it.

Miyuki wanted to dismantle it, and Natsumi wanted to throw it in Tokyo Bay. While they were arguing, the bomb went off!

Fortunately for all concerned, it was only fireworks.

¹ Global Positioning System. Many cars in Japan have this for navigation in the terrible mess that is Tokyo..

'e der rrest!



Characters:

Kobayakawa Miyuki.

Miyuki is a policewoman who is very rational and intelligent. She also likes to play with mecha, such as cars and motorcycles.

Tsujimoto Natsumi

Natsumi is a policewoman who is very irrational and strong. She is the opposite of Miyuki. She was transferred to the same department as Miyuki, and made her partner.

Nakajima

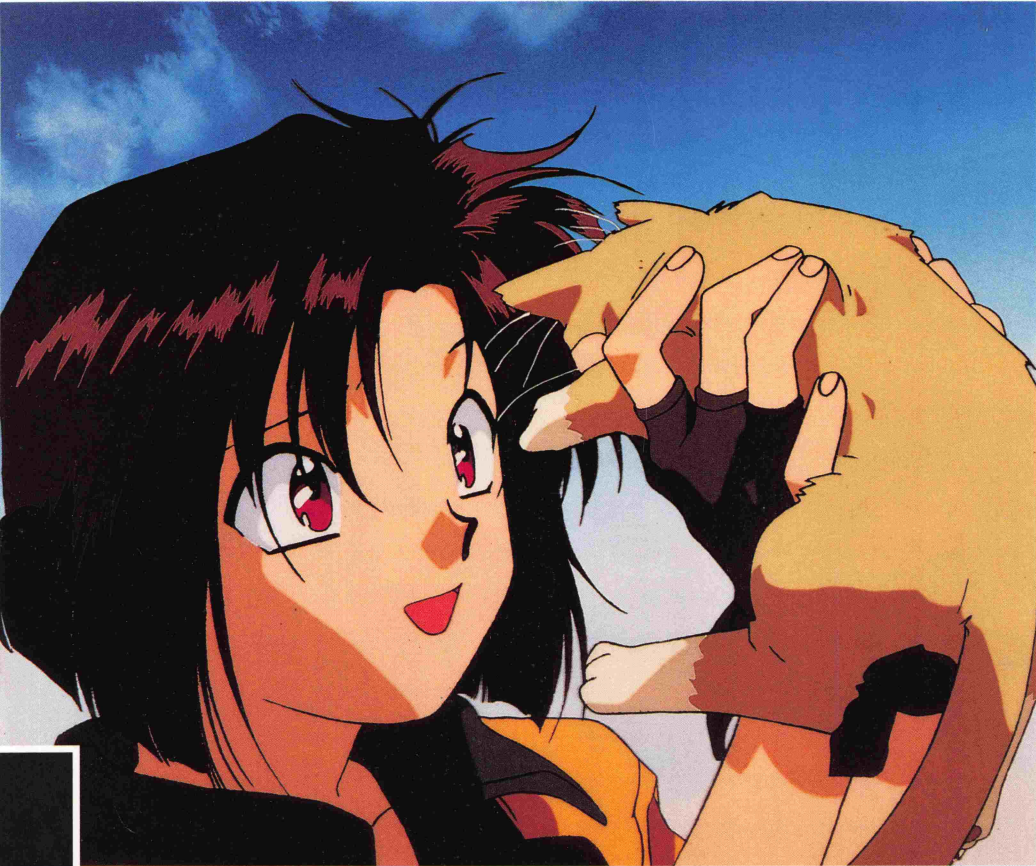
Nakajima is a policeman in the same department. Nakajima is a tough guy, and Miyuki thinks that he is cool.

Kacho (section manager)

Kacho is the manager of the traffic police department where Miyuki and Natsumi work.

Yoriko

Yoriko is a policewoman in the same department as Miyuki and Natsumi.



Afureco 2 for File 1

The after recording for Taiho Shichauzo File 1 took place on Sunday 7/10 at the Tokyo TV Center.

The after recording of the anime was planned for 11:00 to 15:00, and the recording of the CD was planned for 16:00 and after. They had planned around 30 minutes for the press between 15:00 and 16:00. Some of the comments by the voice actors and staff were as follows.

Hiramatsu Akiko (Miyuki)

I was looking forward to this one. It was half fun, half nervous. Because there were lots of technical/mechanic words, I was worried about it. It was very hard because of the mechanic words. Today I saw the nice pictures. The tempo is good, and I think it will be great when the music is mixed in. The character Miyuki is idealistic, goes at her own pace, and is cute.

Tamagawa Sakiko (Natsumi)

Ever since the time I auditioned, I was looking forward to Natsumi's lines. Previously we had done the telephone service lines. Today was the first time doing it with pictures, but it didn't seem like a new character.

I was told to do a character that doesn't think too much about her actions. But since I'm a logical person, it's hard.

I think it will be a great anime. Please look forward to it.

Shimada Bin (Nakajima)

The anime has a good tempo. The combination of Miyuki and Natsumi is great. Today, Nakajima didn't have that many lines. But I'm looking forward to this series.

I'll try to do Nakajima as a person who tries

very hard at whatever he does.

Masamune Issei (Kacho)

It has been five years since my last anime. I was feeling lost. I had forgotten everything. There's a lot of pressure because everyone is so good. I'll try my best. I'll try to do Kacho's character as a dandy and cool man.

Kozakura Etsuko (Yoriko)

The anime has good art and good tempo. I've always done animals and kids in the past. This is the first time that I've done an adult. I was very nervous. But it turned out well because of Yoriko's personality. She is very cute, and I want to do her cute. I didn't have that many lines in this one. I hope there are more in later episodes.

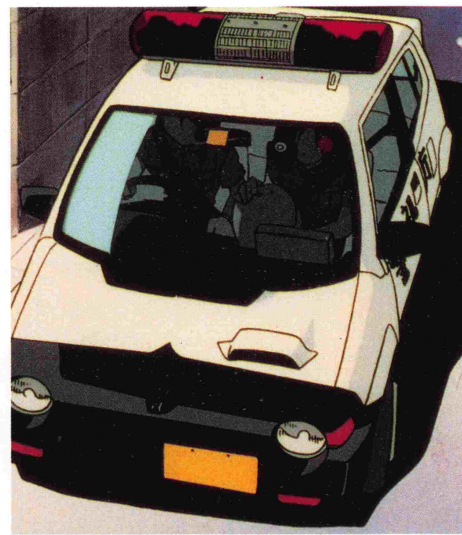
Furuhashi (the director)

I tried to do as well as possible. It was the first time with these characters, and I didn't know everything. I'm looking forward to see how the story goes in the four volumes. Since there are only four volumes I can't do too much with the mecha. So it will be mainly about the characters. I want to make a 'feel good' anime.

Fujishima Kosuke (the manga author)

In one word, 'Sugee!' (Wow!)

At this recording there is a good fit of Natsumi and Miyuki. This anime feels very good. The movement of the cars was also very good. The director said that he didn't know much about cars, but how can he do it this good if he didn't?



CDs

The opening song 100 MPH NO YUUKI (Bravery at 100 mph) and the ending song ARITAKE NO JOUNETSU DE (With all passion) are both sung by the voice actresses. They are very upbeat and joyful songs, that match the fast pace of this OAV series. There will be two CDs coming out in September, a Miyuki file and a Natsumi file, which will contain these songs plus image songs for Miyuki and Natsumi on their

respective CDs. Miyuki's image song is called TUNED BY ME, and Natsumi's song is called LET'S DANCE QUE SERA SERA. These CDs will also contain some original drama, one told from the viewpoint of Miyuki and the other told from the viewpoint of Natsumi. So to have a complete collection, one needs to get both CDs.

Hiramatsu Akiko says:

I like Miyuki's image song. I like the words. It's a song about her mini patrol car *Today*, and going for a drive. I can tell that it was written by someone who knew cars.

The OP and ED songs were hard work, but I just sang with the help of Tamagawa Sakiko.

Tamagawa Sakiko says:

Natsumi's image song was fun to sing. It's an up tempo and cool song. It will be a fun song when sung together by a group of people. But it is a little hard to sing.

The OP and ED duet with Hiramatsu Akiko was fun. Our voices are different, but similar in some aspects.

Today and Motocompo, Summer Events

The people at Kodansha built a TAIHO SHICHAUZO car and mini- motorcycle to help promote the OAV series.

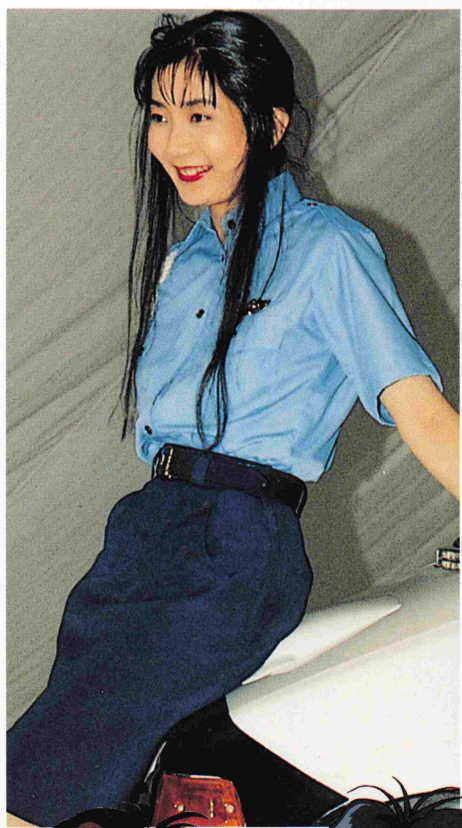
On July 23 at Kodansha's own studio, they let the press in to take pictures of the completed car and motorcycle. Also on that day, the voice actresses Hiramatsu Akiko and Tamagawa Sakiko were present. Dressed as Miyuki and Natsumi!

This Summer and Autumn, there were many TAIHO SHICHAUZO events all over Japan where the car and the voice actresses appeared. During these events, TAIHO SHICHAUZO File 1 was shown, there was a talk show by the voice actresses/staff and also a live song stage by the voice actresses. The Tokyo and Osaka events on September 25 and 23 had both Natsumi and Miyuki as guests.

File 1, on sale: September 24: 30 minutes, 5500¥. BES-1043, BEAL-694. VT and CAV LD respectively.

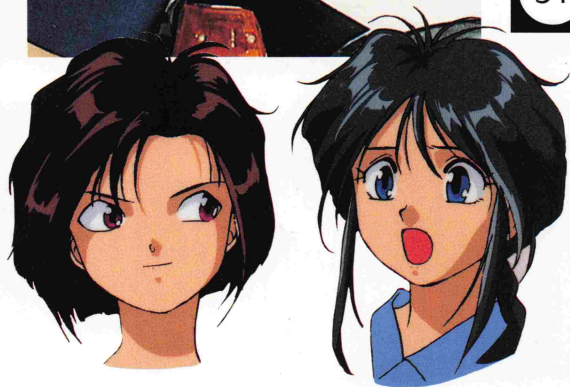
File 2, November 21. **File 3** February 21.

File 4, April.



YOU'RE UNDER ARREST

31



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 Anime pictures © Fujishima Kosuke/Kodansha/Bandai Visual/Marubeni.
 Live pictures © Peter Evans 1994.

L-R back: • ARIMOTO (priest) • MASAMUNE Issei • FURUHASHI Kazuhiro (director) • SHIMADA Bin
 centre: • NAKAJIMA Atsuko (chara design) • KOZAKURA Etsuko • TAMAGAWA Sakiko • HIRAMATSU Akiko
 front: • FUJISHIMA Kosuke (manga author)

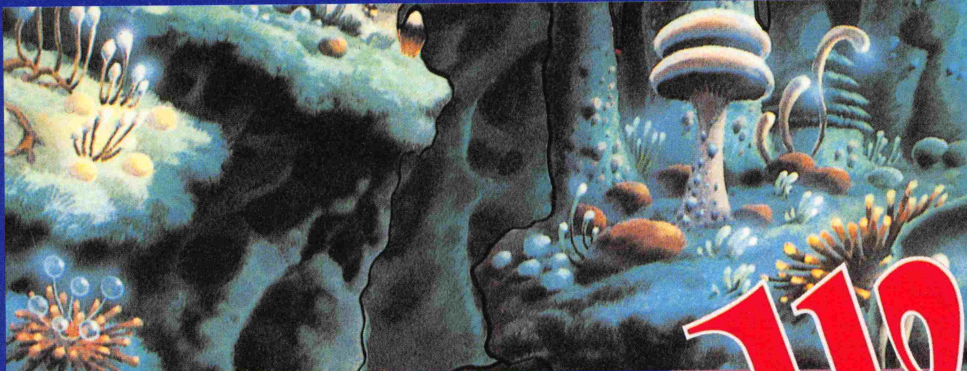
**A personal view by
Chris K Jackman 13th
October 1994**

BACKGROUND

Hayao Miyazaki's film is one of the classics of Japanese animation. Made in 1984, it was originally entitled NAUSICAA OF THE VALLEY OF THE WIND (Kaze no Tani no Nausicaa). The American version, WARRIORS OF THE WIND, cut by approximately twenty minutes and English dubbed, was re-released last year by First Independent.

A thousand years hence, man has destroyed the surface of the earth with terrifying Fire Demons in the 'Seven Days of Fire'. Three main civilisations survived: the warlike Tomekulans and Placedans, and the peaceable Valley folk. However, a rapidly spreading Toxic Jungle threatens all three; its plants release poisonous vapours and it is home to giant insects. Seas and lakes have become pure acid. Strong winds protect the Valley from Jungle vapours. Its people lead simple but full lives, farming and using the wind's energy through windmills. King Zeal rules the Valley, but he is ill after prolonged exposure to Jungle vapours during the constant effort to destroy it. Only his young daughter, Princess Zandra, seeks to

understand the Toxic Jungle and its creatures. Ancient legends prophesy that the fighting lands will be united in peace by a blue-robed saviour who comes to



them through a field of gold.

SYNOPSIS

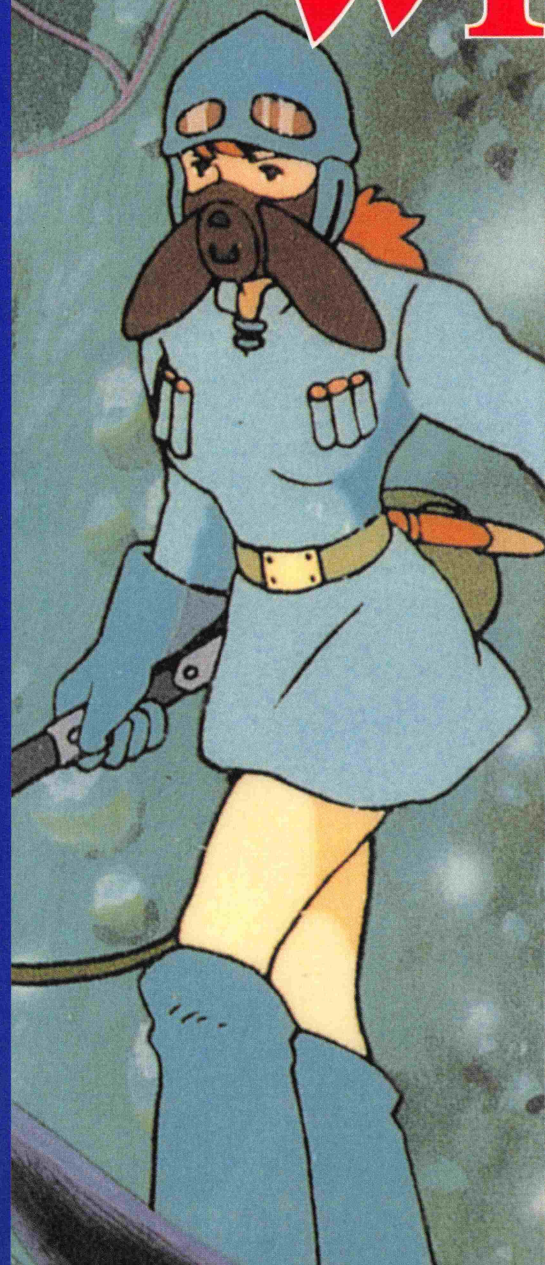
Yupa explores another ruined village that has succumbed to the Jungle spores, but is chased by a rampaging Giant Gorgon. Zandra, exploring the Jungle on her Cloud Climber, sees the Gorgon in the distance and distracts it, persuading it to return to the Jungle. She is delighted to see Yupa again, and they return to the Valley where Yupa discusses his travels and the Jungle threat with his old friend King Zeal.

That night a Tomekulan air barge crashes in the Valley. The sole survivor, Princess Isabelle, who was a prisoner on board, is fatally injured but hopes that the cargo has been destroyed. However, a giant pulsating sphere - the fetus of the last remaining Fire Demon - is found in the wreckage, and the next day a squadron of Tomekulan forces commanded by Queen Celina enter the Valley to retrieve it.

Zeal is cold-bloodedly murdered in his bed by the invaders, and Zandra kills many of his attackers before Yupa makes her realise that further bloodshed is pointless.

Celina wants to use the Fire Demon to destroy the Toxic Jungle. The Grandmother warns her that every time people have tried to destroy the Jungle, its enraged creatures have destroyed their cities; but Zandra tells the Valley people that for the sake of peace they must cooperate, and Celina forces them to drag the fetus to the Valley Castle, where she sets about reviving it. To crush dissent among the Valley people she takes Zandra, Axel, and five Valley Uncles, as hostages on an air barge, also taking the Valley's gunship. During the flight a Placedan Corvette fighter destroys most of the Tomekulan forces before being shot down itself. The glider containing the

WARRIORS OF THE WIND



Valley Uncles falls towards the Jungle. Zandra, Axel and Celina escape in the Valley gunship as their Barge burns, and all land on a lake in the Jungle. Zandra investigates a swarm of enraged insects on her Cloud Climber, telling Axel to leave without her if she is not back in an hour. She rescues the young Corvette pilot from the jaws of a giant dragonfly, but the insect's tail knocks them off the Cloud Climber and they are sucked through quicksand into a vast cavern below the Jungle. Here the air and water are pure, and the pilot

destroyed. The soldiers flee in panic, but Zandra forces the Placedans to lower her and the baby Gorgon into the path of the stampede ...

I won't spoil the ending for those who haven't seen the film, but, as with all

Cloud Climber. AXEL is her close friend. **KING ZEAL** Wise ruler of the Valley, he is confined to his bed, dying from exposure to toxic vapour.

GRANDMOTHER Wise woman knowledgeable in the ancient history and

WARRIORS OF THE WIND

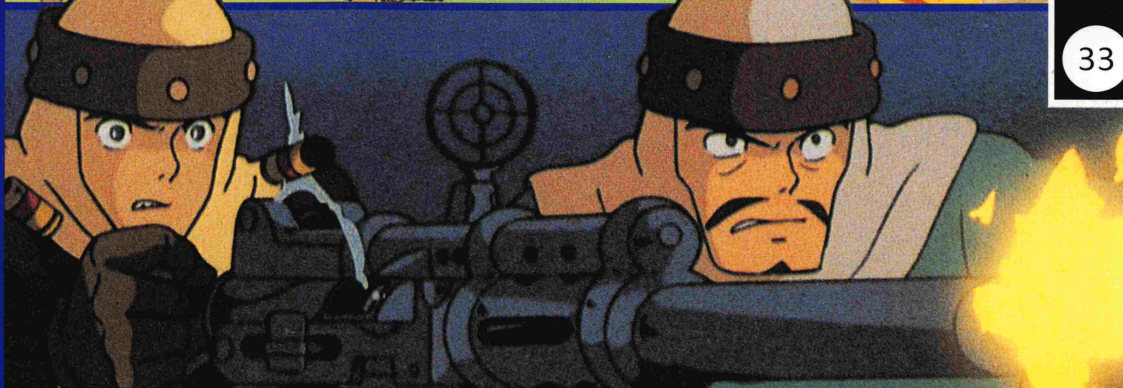
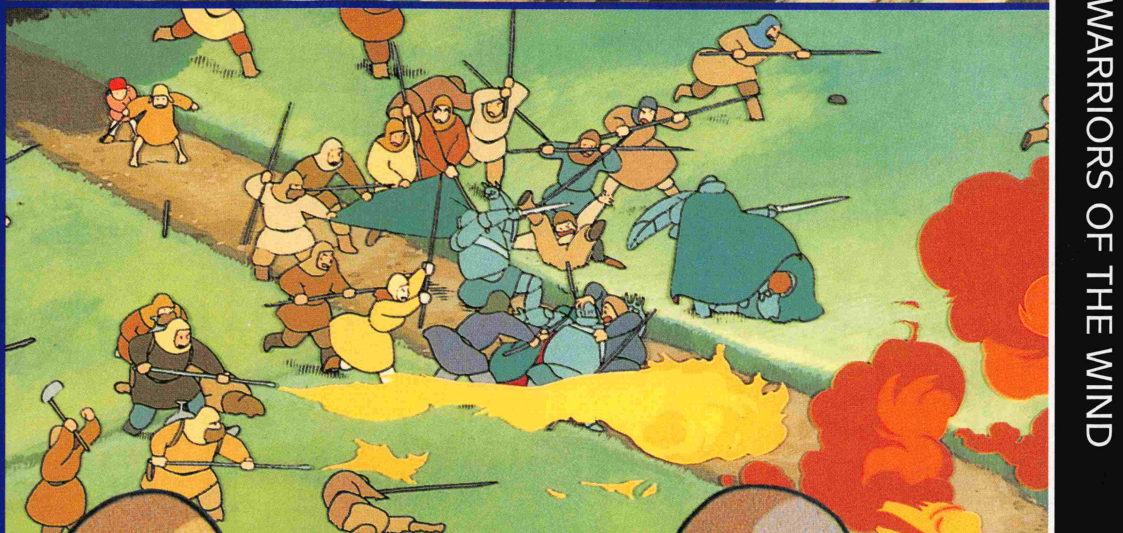
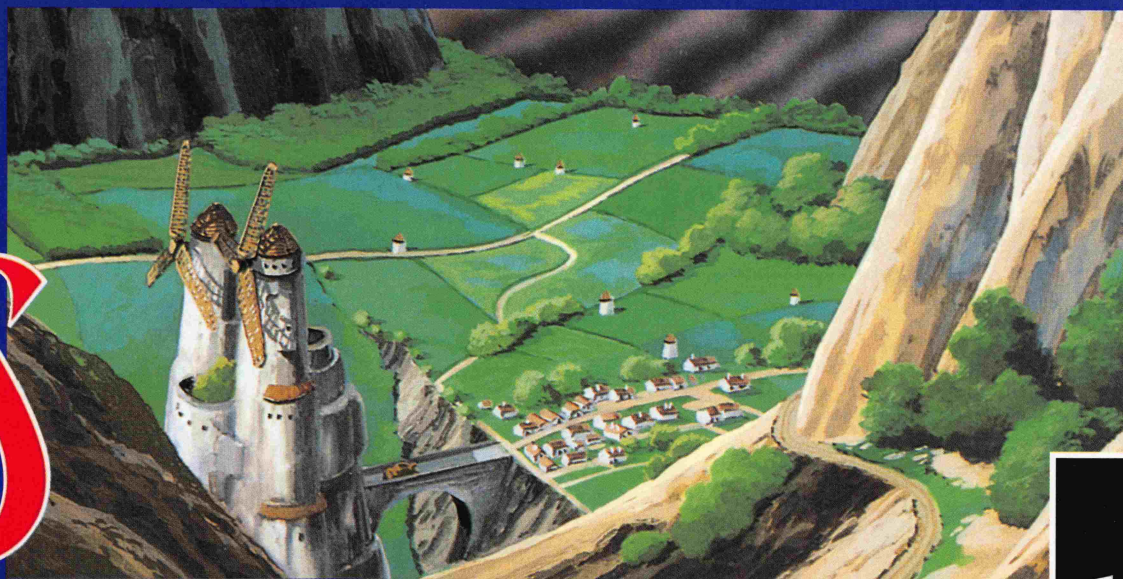
introduces himself as Milo of Placeda.

Axel and the Uncles wait two hours then leave the Jungle with Celina, holding her hostage in a wrecked ship by the Acid Lake to make her take her army from their Valley. She escapes and returns to the Valley to find its people fighting her men. The women and children flee to join Axel and the Uncles.

Meanwhile Milo and Zandra have flown to Placeda and find the city destroyed by Giant Gorgons. An air barge of survivors lands and the Placedans reveal a plan to provoke the Jungle insects into attacking the Tomekulan army in the Valley. They prevent Zandra from taking off to warn her people and she is imprisoned on the barge, but Milo's mother helps her escape just as Axel and Yupa arrive to foil a Tomekulan attack. She speeds back to the Valley on the gunship with Axel.

A huge herd of Giant Gorgons is stampeding towards the Valley, provoked by the Placedans who are torturing a baby Gorgon. Zandra transfers to her Cloud Climber and manages to free it, but is burned trying to stop it entering the acid lake.

Beside the Lake, Celina commands the revived Fire Demon to attack. Many Gorgons are incinerated, but the Fire Demon disintegrates before all are



Miyazaki's films, you'll watch it through tears of happiness!

MAIN CHARACTERS

PRINCESS ZANDRA Enchanting and apparently fearless, she is loved by all her people and has a strong empathy with animals. Her pet FOXY (a present from YUPA) sits on her shoulder most of the time, and she can calm Jungle insects. She expertly flies her jet-powered "glider"

prophecies of the Valley, companion of the King and substitute mother to Zandra. She has faith that a saviour will resolve the conflict.

LORD YUPA Yupa travels the world trying to solve the Toxic Jungle threat and report its progress throughout the neighbouring realms to ZEAL; he keeps well informed of the rivalry between Placeda and Tomekula. Expert swordsman and guardian of the Valley.

AXEL Jovial, good-hearted Valley Uncle, very strong, pilots the Gunship, a fast two-seater aircraft.

CELINA Beautiful but ruthless Queen of Tomekula, hates the Jungle after losing her hand to a Giant Gorgon. Determined to destroy it, whatever the cost.

THE GENERAL Celina's right-hand man, envious of her power. Wants to be in complete control of the army, but is rather cowardly in battle.

MILO Prince of Placeda, twin of Isabelle, saved by Zandra in the Toxic Jungle.

GIANT GORGON Huge, many-eyed creatures of the Jungle. Adults are about ten metres tall. Although easily enraged they are naturally peaceful and possess the power to heal with their glowing golden tendrils. Eyes glow red when angry, blue when calm.

NAUSICAA vs WARRIORS

Many anime fans will have heard rumours that WARRIORS has been butchered and mutilated. But what exactly are the differences? WARRIORS OF THE WIND has been cut by about 20 minutes to emphasise the action content and speed up the pace. This gives the impression of more violence (hence the title change to WARRIORS..) while skipping over the deeper ecological and emotional aspects of the story, and the reason for the Toxic Jungle's existence.

Many 80's English anime dubs were destined for a children's market as 'cartoons'. Most feature narration and dialogue changes from the Japanese original. WARRIORS is no exception; dialogue and scenes which develop the characters or enhance the story have been needlessly removed or edited. As a result, a large proportion of background music has disappeared.

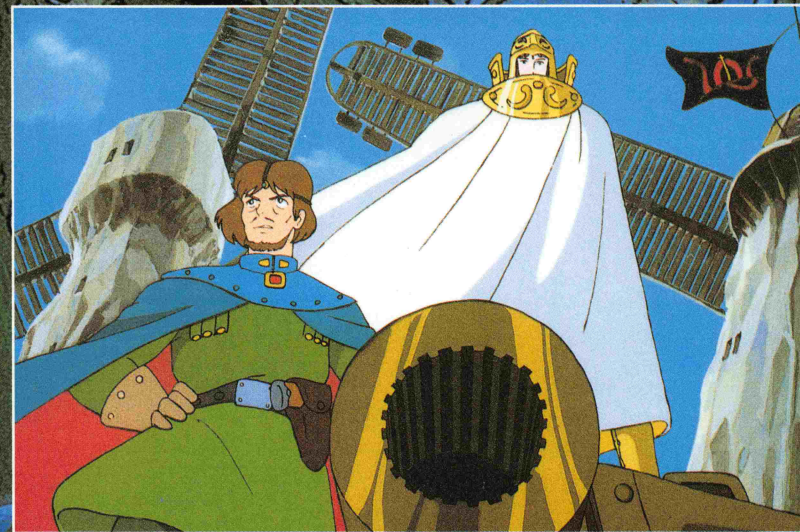
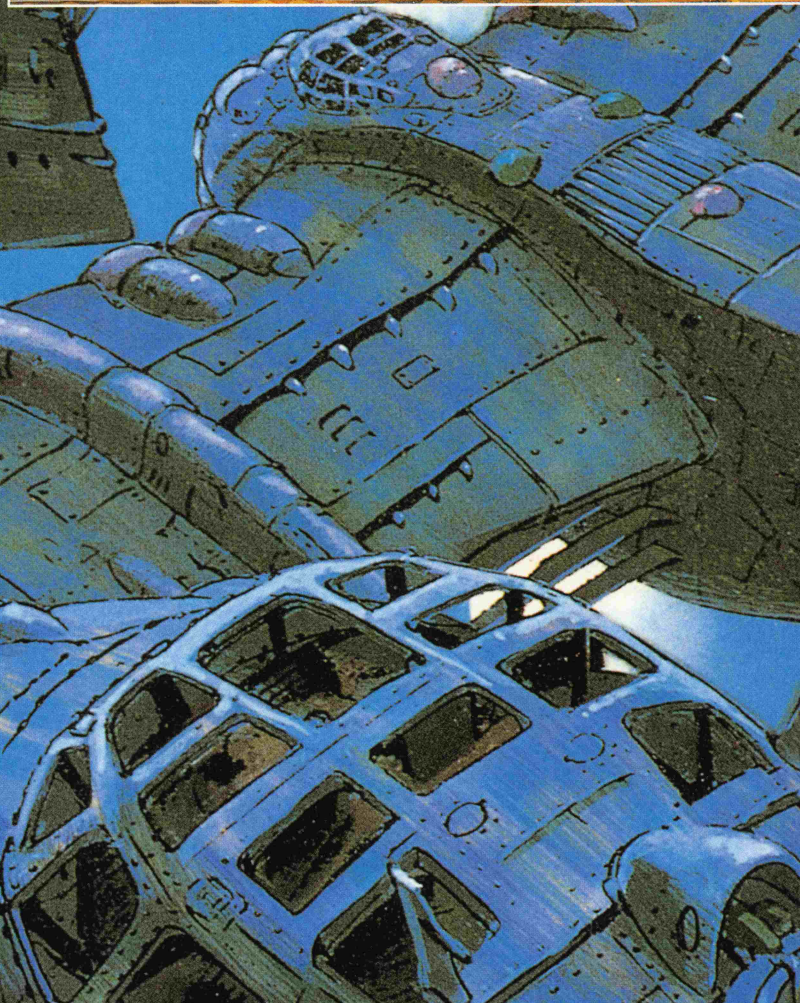
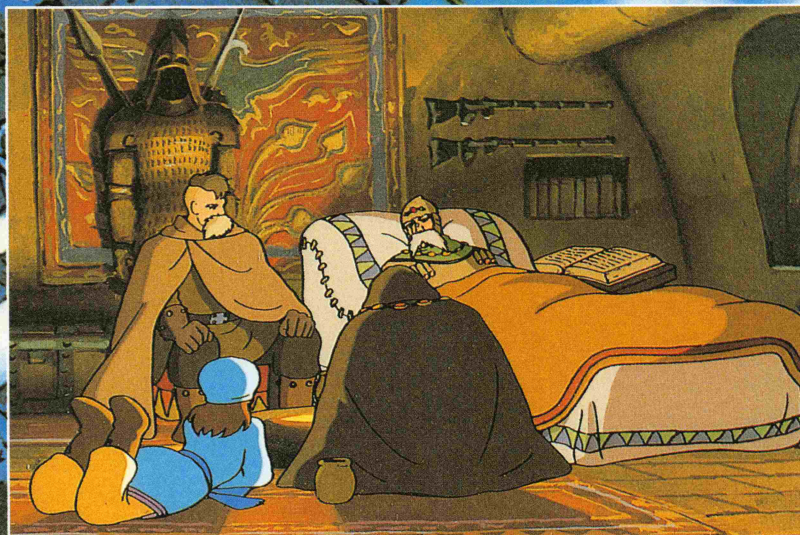
ALTERED SCENES

The opening of NAUSICAA shows a brief insight into the 'Seven Days of Fire'. NAUSICAA has an extended scene where Nausicaa (Zandra) removes the eyecase from the Ohmu (Giant Gorgon) shell. In a beautiful scene, spores rain down on her in a shower of light and she revels in the beauty of the Jungle, although the spores are fatal to unmasked humans.

When Yupa returns to the Valley at the beginning of NAUSICAA, the Valley people are introduced. As a result there is more sympathy for them when they are invaded; everyday life in the Valley is shown in much more detail.

WARRIORS omits important footage of the secret rooms below the Castle, known only to Nausicaa and her father. Some contain hordes of weapons shut away long ago when the Valley people decided to live a life free of war, which could have been used to fight the Tomekulans. Another large room holds Nausicaa's botanical garden, where she studies the Jungle plants, and has learned that if planted in clean sand and water they no longer produce toxic gas.

Although Nausicaa (Zandra) is apparently fearless in WARRIORS, there are scenes in



NAUSICAA where she shows her sadness and distress. Still only a young girl, she must take the place of her dead father to protect the Valley and her beloved people.

The Japanese version extends the scene where the Ohmu probe Nausicaa on the Lake. Her clothes fly off (!) to reveal her underwear and the childlike vocal theme featured in the end credits of WARRIORS is played.

Missing from WARRIORS are scenes following the section where Nausicaa and Asbel (Milo) are sucked under the quicksand to emerge below the Toxic Jungle. While she is unconscious she dreams of her childhood. She hid a tiny Ohmu and tried to convince her father it was harmless, but he took it away. This helps explain her empathy with the Jungle creatures.

The dialogue which followed is cut short. She shares some nuts with Asbel (given to her in an earlier cut scene by Valley children introduced in an even earlier cut scene!) The two continue talking into the night.

Seeing the cavern, Nausicaa realises that the humans have polluted Earth's water. The Toxic Jungle grew to purify it by filtering it through the roots, and the Jungle insects evolved to protect the trees. So destroying the Jungle would be the worst thing anyone could do. Once the plants began to grow in pure soil, the spores would stop. This was one of the most important main themes of the ORIGINAL film, but I wonder how many people who have only seen WARRIORS OF THE WIND picked up on this?

The final differences are in the end credits. NAUSICAA shows the Ohmu returning peacefully to the Jungle as the Tomekulans leave the Valley. Most important, we see the Valley people returning to their peaceful lives, using a windmill to draw pure water from the ground. Asbel is living with Nausicaa, and the Toxic Jungle has been rejuvenated into a paradise. A lot more satisfying than a black screen with rolling credits I think! The childlike vocal theme is not used, instead the rousing music from the start of the film is repeated.

MORAL DIMENSION

Some viewers are confused by the scene where Nausicaa (Zandra) is trying to stop the wounded baby Ohmu (Gorgon) entering the Acid Lake - her clothes turn from pink to dark blue. The change is caused by the blue blood of the Ohmu soaking into her clothes. It was her compassion for the injured Ohmu that fulfilled the ancient prophecy; she was the saviour that could bring peace to the land.

There are many morals within the story. Only love and understanding, not mindless destruction, could resolve the threat of the Toxic Jungle. The Ohmu realised that Nausicaa was willing to sacrifice her own life to save her people. I also feel the story tells us we shouldn't judge creatures by their outward appearance. Although most of the Jungle monsters seemed grotesque and frightening to humans, they were naturally

peaceful and only angered by the human cruelty inflicted on them.

The theme of revenge plays a large part; Kushana (Celina) hates the Jungle almost solely because of the loss of her arm. Pejetei (Placeda) wants revenge for the Toromekian (Tomekulan) invasion. However, when her father is murdered Yupa shows Nausicaa that the 'eye-for-an-eye' mentality only results in more bloodshed. Even the Ohmu were so overcome by the need for revenge, when the Pejeteins tortured their baby, that they killed the baby's saviour in their blind anger, and only then understood their mistake.

CONCLUSION

NAUSICAA OF THE VALLEY OF THE WIND in its original widescreen format has a visual splendour lost in WARRIORS OF THE WIND. However the music and sound effects of WARRIORS, though cut, are virtually unaltered, and the edited version retains the essence of the original story despite emphasis on the more violent aspects and a faster pace. In my opinion WARRIORS has extremely well-chosen voice actors who put a lot of feeling into their roles - unlike many other English language dubs ... The voice actor for Zandra is perfect!

NAUSICAA is still popular among old and new anime fans alike. NAUSICAA started as a manga strip (Feb 1982-Mar 1994) in the pages of the Japanese anime magazine ANIMAGE. An English translation by Studio Proteus was released in monthly installments from November 1988 (Viz Communications). In 1989 Viz began producing bimonthly collected editions. The manga is understandably much more complex than the anime, with more characters and storylines, much as the AKIRA manga differs from its anime.

If you are unable to obtain the original anime, or perhaps if you can, but don't understand Japanese, you'll be pleased to know that a two volume 'storybook' is available. These large format hardbacks feature

the original story in English, with lavish colour stills from the film as illustrations!

NAUSICAA OF THE VALLEY OF THE WIND - story books © 1993 Tokuma Publishing, 112 pages each, ISBN - vol. 1: 4-19-086975-9, vol. 2: 4-19-086976-7.

The Japanese language book 'THE ART OF NAUSICAA' (192 pages) features many colour pictures including original designs for characters, detailed diagrams of weapons and aircraft - from sketches to final artwork. A good selection of NAUSICAA merchandise is available from the excellent USA company NIKAKU ANIMART.

JAPANESE CD RELEASES

Just a few of the CDs featuring music from NAUSICAA OF THE VALLEY OF THE WIND
KAZE NO TANI NO NAUSICAA SYMPHONIC SUITE Animage 35ATC-2 (1984.5.25), 9 tracks, 40:00

KAZE NO TANI NO NAUSICAA SOUNDTRACK Animage 35ATC-3 (1984.6.25), 13 tracks, 40:03

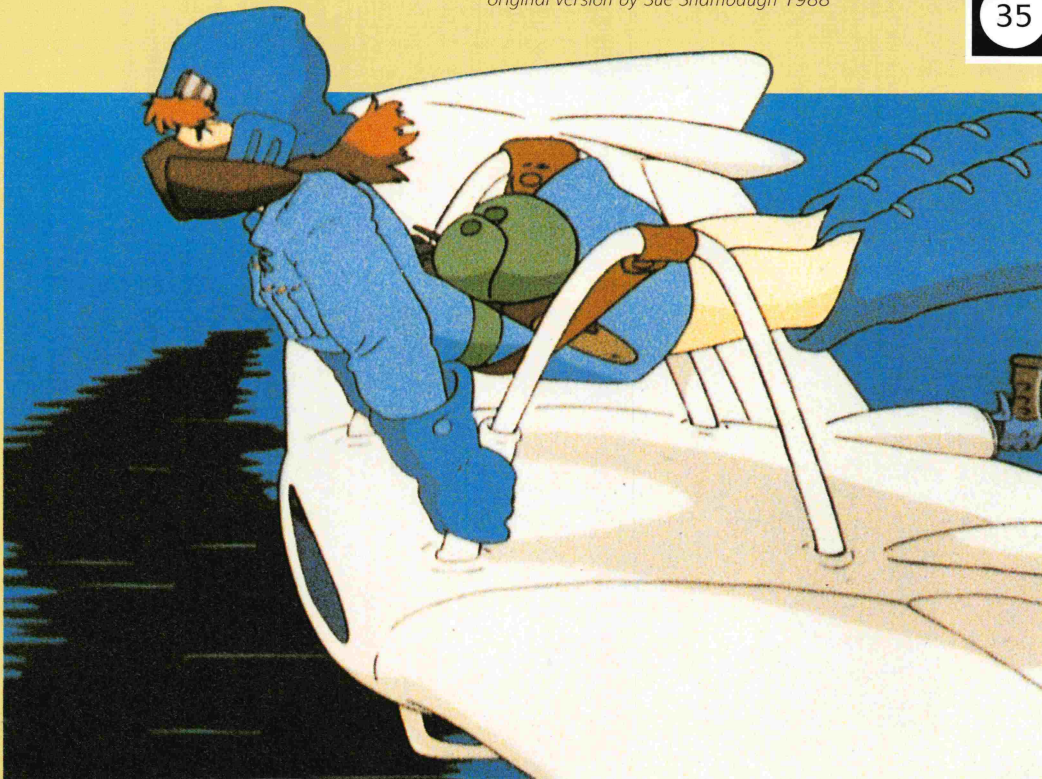
KAZE NO TANI NO NAUSICAA IMAGE ALBUM: TORI NO HITO Animage 32ATC-103 (1985.6.25), 11 tracks, 42:19

KAZE NO TANI NO NAUSICAA BEST COLLECTION Animage 27ATC-126/127 (1986.11.25), 2 discs (symphony & soundtrack) / 9 & 13 tracks, 39:55 & 40:03

KAZE NO TANI NO NAUSICAA DRAMA-HEN - KAZE NO KAMI-SAMA Animage 24ATC-176/177 (1989.2.25), 2 discs / 2 & 2 tracks, 63:21 & 60:55

KAZE NO TANI NO NAUSICAA HIGH TECH SERIES Animage 30ATC-187 (1989.10.25), 10 tracks, 37:41 (This is a synthesized version of the Soundtrack CD.)

*The author acknowledges the valuable information provided by:
ANIME CD CYCLOPEDIA, maintained by Stephen Pearl
ANIME POCKET GUIDE, maintained by Alan Takahashi
NAUSICAA IN THE VALLEY OF THE WIND SCRIPT - original version by Sue Shambaugh 1988*



ENGLISH LANGUAGE DUBBED VERSIONS

WARRIORS OF THE WIND : US release, 1986, New World Video, 95 mins, cert PG

UK release, 1993, First Independent, 94 mins, cert U

CREATIVE CONSULTANT David Schmoeller

PRODUCER Riley Jackson

SCREENPLAY Kazunori Ito

The US version, basically identical to the latest UK version, reveals more of the picture area, though still not in widescreen.

CAST

JAPANESE NAME	ACTOR	ENGLISH NAME
NAUSICAA	Sumi Shimamoto	ZANDRA
YUPA	Goro Naya	YUPA
MITO	Ichiro Nagai	AXEL
O-BABA	Hisako Kyouda	GRANDMOTHER/
KUSHANA	Yoshiko Sakahibara	CELINA
KUROTAWA (Clothowa)	Iemasa Kayumi	THE GENERAL
LASTELLE	Mina Tominaga	ISABELLE
JIRU		KING ZEAL
ASBEL		MILO
TETO		FOXY
OHMU		GIANT GORGON
USHIAB		GIANT GADFLY
YANMA		GIANT DRAGONFLY
MEHVE (Mevai)		CLOUD CLIMBER
PEJITEI		PLACEDA
TORUMEKIA		TOMEKULA
FUKAI (spoiled sea)		TOXIC JUNGLE

ORIGINAL JAPANESE LANGUAGE VERSION

NAUSICAA OF THE VALLEY OF WIND -

KAZE NO TANI NO NAUSHIKA 116 mins, Nibariki/Tokuma Shoten Publishing Co. Ltd, Hakuhodo Inc.

STAFF MUSIC Jo Hisaishi

MUSIC DIRECTOR & SCRIPT Shigemaru Shiba

DIRECTOR OF PHOTOGRAPHY Kazuo Komatsubara

ART DIRECTOR Mitsuki Nakamura

ASSISTANT DIRECTORS Takashi Tanzawa
Kazuyoshi Katayama

DIRECTOR/SCREENPLAY & CHARA DESIGN Hayao Miyazaki

EXECUTIVE PRODUCER Isao Takahata

PRODUCER Toru Hara

PRODUCTION Yasuyoshi Tokuma

EDITOR Michitaka Kondo
Tomoko Kida

JAPANESE VOICE ACTORS TRIVIA!

SUMI SHIMAMOTO (NAUSICAA) played Satsuki & Mei's mother in Miyazaki's TONARI NO TOTORO (1988).

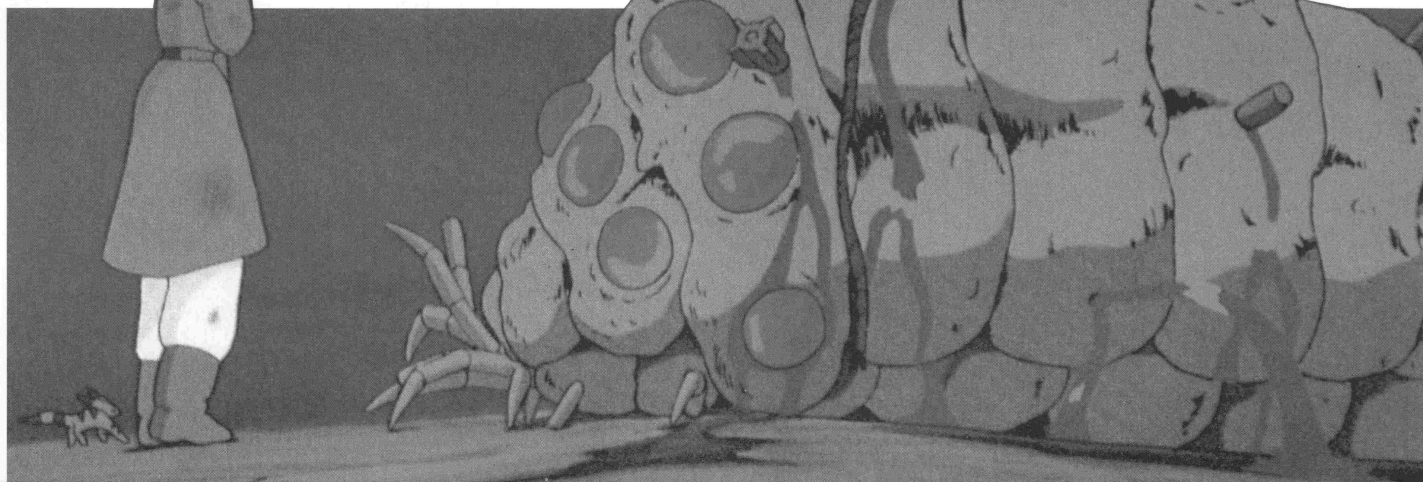
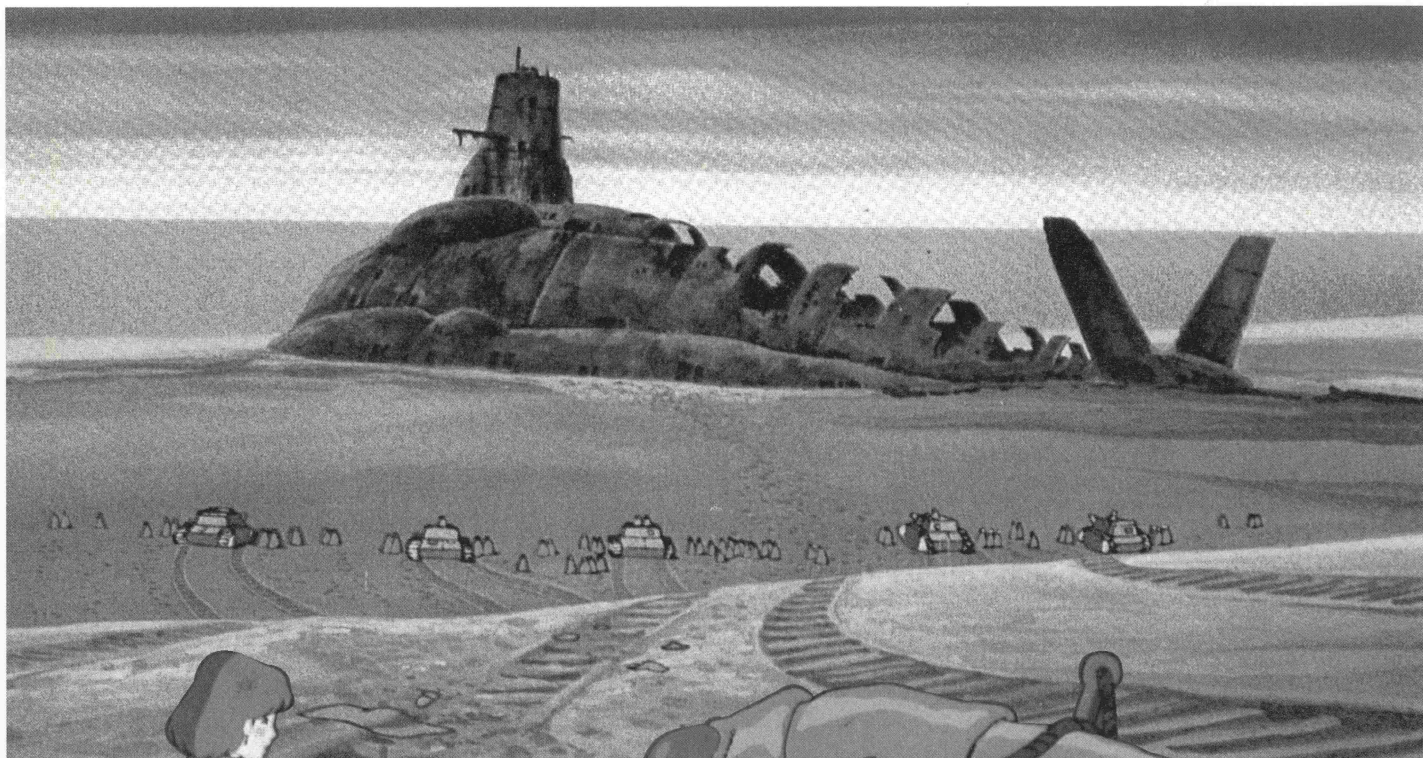
GORO NAYA (YUPA) played Leonard Dawson in the original Japanese version of GOLGO 13 (1983).

ICHIRO NAGAI (MITO) most notably played annoying old sage Cherry in URUSEI YATSURA by Rumiko Takahashi, 1981

YOSHIKO SAKAHIBARA (KUSHANA) voiced head of the Knight Sabers, SILIA STINGRAY in the hugely popular BUBBLEGUM CRISIS, 1987

MINA TOMINAGA (LASTELLE) played Noa Izumi in MOBILE POLICE PATLABOR (1988).

FOXY - not really a voice actor, but these adorable fox-squirrels make a cameo appearance in Miyazaki's later (1986) film LAPUTA.



With TriStar's American version of a Japanese superstar due in 1995, AUK pays tribute to the one and only KING OF THE MONSTERS : in this special report from JOLYON YATES on Big G's latest outings

GOJIRA VS MEKAGOJIRA * (GODZILLA VS MECHAGODZILLA)
Toho 1993

* footnote : this is the correct Romaji spelling of the film title in Japanese. The latest 4 films have all used 'VS' instead of the Japanese 'TAI'.

Future cybertechnology salvaged from Mecha-King Ghidorah (see GODZILLA VS KING GHIDORAH, 1991) is used by the United Nations Godzilla Countermeasure Centre to make Mecha-Godzilla and a flying craft called Garuda. meanwhile on Adonoa Island a 65 million year old egg is spirited away by a team of scientists, includ-



GOJIRA VS SUPESU GOJIRA (GODZILLA VS SPACE GODZILLA)
Toho 1995

The next Japanese Godzilla movie is due for release on December 10th. This time Godzilla faces off against a new foe from the stars, Space Godzilla. Space Godzilla is created when Godzilla cells scattered through space, possibly following the 'Biollante War', are sucked into a Black Hole and discharged from a white hole, where they are bathed in "Ultra energy" and processed with "Crystal Biology". [Biollante was the creature created by splicing plant DNA with Godzilla cells in GODZILLA VS BIOLLANTE, 1989, and which was last seen drifting through space at the end of the movie.] Another interesting point is that, 37 years

Godzilla

ing Azusa Gojo, while it is fought over by Rodan and Godzilla.

In Kyoto, the egg hatches a Gojirasaurus for which Azusa becomes 'mother'. When Godzilla comes to fetch it the Mecha-Godzilla attacks. Even though the robot is shielded from Godzilla's radioactive breath by diamond coating, it is paralyzed by electric feedback, but he is pacified by a telepathic signal from the baby.

The baby is transferred to the UNGCC where experiments reveal a weak point in the creature, a secondary brain they can explode using the 'G-Crusher'. Miki Saegusa (the ESPer introduced in GODZILLA VS BIOLLANTE, 1989) tries to make contact, but the baby's psychic distress summons Rodan. Commander Aso has the baby flown out towards Ogasawara Island, accompanied by Azusa, but Rodan snatches the transporter in mid-air and settles to peck it open in Makuhari, Tokyo. The bird is severely beaten by Mecha-Godzilla and Garuda. Godzilla arrives and is fatally wounded by the G-Crusher! The baby makes a desperate call for help ...

One of the most exciting Godzilla movies, with many impressive effects and a terrific soundtrack, and like GODZILLA VS MOTHRA (1992) one of the more religious stories. There are explicit mythological references like Garuda, and Rodan's resurrection as the Phoenix-like Fire Rodan. The humans may

finally have sufficient technological might to defeat the monsters, but humbly learn they are dealing with elemental forces. The artificial life of their creations is contrasted with the creatures; Mecha-Godzilla's base is a cross between a gothic tomb and a missile silo, and its linking with Garuda is in deadly intent as opposed to the bonding of Godzilla and Rodan.

This 20th Godzilla movie is a turning point in many ways (GODZILLA U.S.A. is due in '95) and loaded with nostalgia for Toho SF fans, for example Kenji Sahara from the original RODAN (1956) as Administrator Segawa.

Director Takao Okawara
SFX Director Koichi Kawakita
Music Akira Ifukube

CAST :
Godzilla Kenpachiro Satsuma
Mecha-Godzilla Wataru Fukuda
Gojirasaurus Ryu Hariken
Azusa Gojo Ryoko Sano
Miki Saegusa Megumi Odaka
Commander Aso Akira Nakao
Kazuma Aoki Takashima Masahiro
Hosono Takashima Tadao
Administrator Segawa Kenji Sahara

after CHIKYU BOEIGUN, Mogera returns! [Mogera was the bird/mole robot created by the aliens in CHIKYU BOEIGUN/THE MYSTERIANS, 1957.] The powers of the new version are unknown as yet apart from its attack drill which can penetrate Godzilla's hide. Apparently, there will be scenes of Godzilla being hunted down on an alien planet! On the poster are Space Godzilla, Godzilla, Baby Godzilla (looking more like his dad than Minya, but still a cute li'l critter), the new Mogera and Mothra. Vol 69 of QUARTERLY MAGAZINE UCHUSEN has some still pictures from the movie showing Space Godzilla to be a deep sea blue, although the pre-production design showed a fetching scarlet colouring with a yellow belly. It also has Predator-like mandibles in its cheeks, is 120m tall and weighs 80,000 tons. The pictures show it crashing onto Fukuoka City, huge crystals sprouting up around it. Mogera is the same height and weighs 160,000 tons. Its name is an acronym for Mobile Operation G Expert Robot Aerotype, and in this film it is the AntiGodzilla team's successor to Mecha-Godzilla.

Megumi Odaka returns as Miki Saegusa of the Psychic Centre, and the Cosmos Twins return as Mothra's messengers. Special Effects Director is once again Koichi Kawakita.

Many thanks Lucy, Elisa and Yasutaka, and to Tom Todd Minney for SUPESU GOJIRA translation.

story synopsis

This distant cry of a newborn child fading in the memory of Shirozugh Lhadatto, seen as a boy running through the snow to see a jet take off from an aircraft carrier. The young Shiro watches the trail leading from the sea to the sky, and the opening credits begin, seen over rough sketches of another world not unlike Shiro's : our own. The credits bring us back to Shiro, now twentyone, a

'Commander' in the 'Royal Space Force' of the Kingdom of Honneamano, late for the funeral of a friend killed in a spacesuit test which was part of General Khaidenn's ongoing quest to build a 'manned artificial satellite'.

Later, Shiro and his best friend Matti avoid combat drill while they discuss their prospects. Matti feels they're making a reasonably good living, especially considering the number of unemployed in their country, but all this job is doing for Shiro is filling his belly - "I don't want to die in a place like this."

That night, Shiro and his friends toast the memoru of their dead comrade, who died 'for the sake of a spaceship'. One of the group thinks that space travel is something for the far future. A passing woman remarks to her date about Shiro's 'strange outfit' - like most people, she's never heard of the Space Force. Leaving the bar, the Royal Space Force cruises the red-light district where an exhausted Shiro is soon left alone. His attention is captured by a strange sight : a young girl preaching and handing out tracts. He takes a tract from her... Shiro awakens next morning, discovering he had passed out on the wreathed bed of his dead friend. It's a holiday; he decides to go to the address on the tract and attend one of the girl's meetings. Leiquinni Nondelaiko lives alone, miles from the city, with a silent, sullen little girl named Manna. She and Shiro discuss the 'hateful times' they live in. Shiro explains that the death of his friend is weighing on his mind. This leads to discussing his job she's never heard of the Royal Space Force either. "Are you a soldier?" "No, we're just a group who are going into space." "But that's wonderful!" "It is?" Shiro's surprise is genuine, but her enthusiasm and presence soon has him on his feet proclaiming a new-found sense of mission.

The next day, Shiro's friends are put off by his uncharacteristic pep. He is the only one paying attention as the General addresses them, reviewing the history of the Force: he founded it twenty years after reading a book that asserted the possibilities of space flight. "It is hard to list all the things that have become possible since then ..." His speech is intercut with the cynical comments of members of the Force - the truth is, we learn, that they've hardly made any progress at all - they can barely put their primitive satellites up and failed five times in a row in launching the last one. Now, Parliament is on the verge of abolishing their Force entirely. "However, gentlemen!" interjects the General: "Can't we show them that we have, just within our reach, the dream of the human race setting sail into the

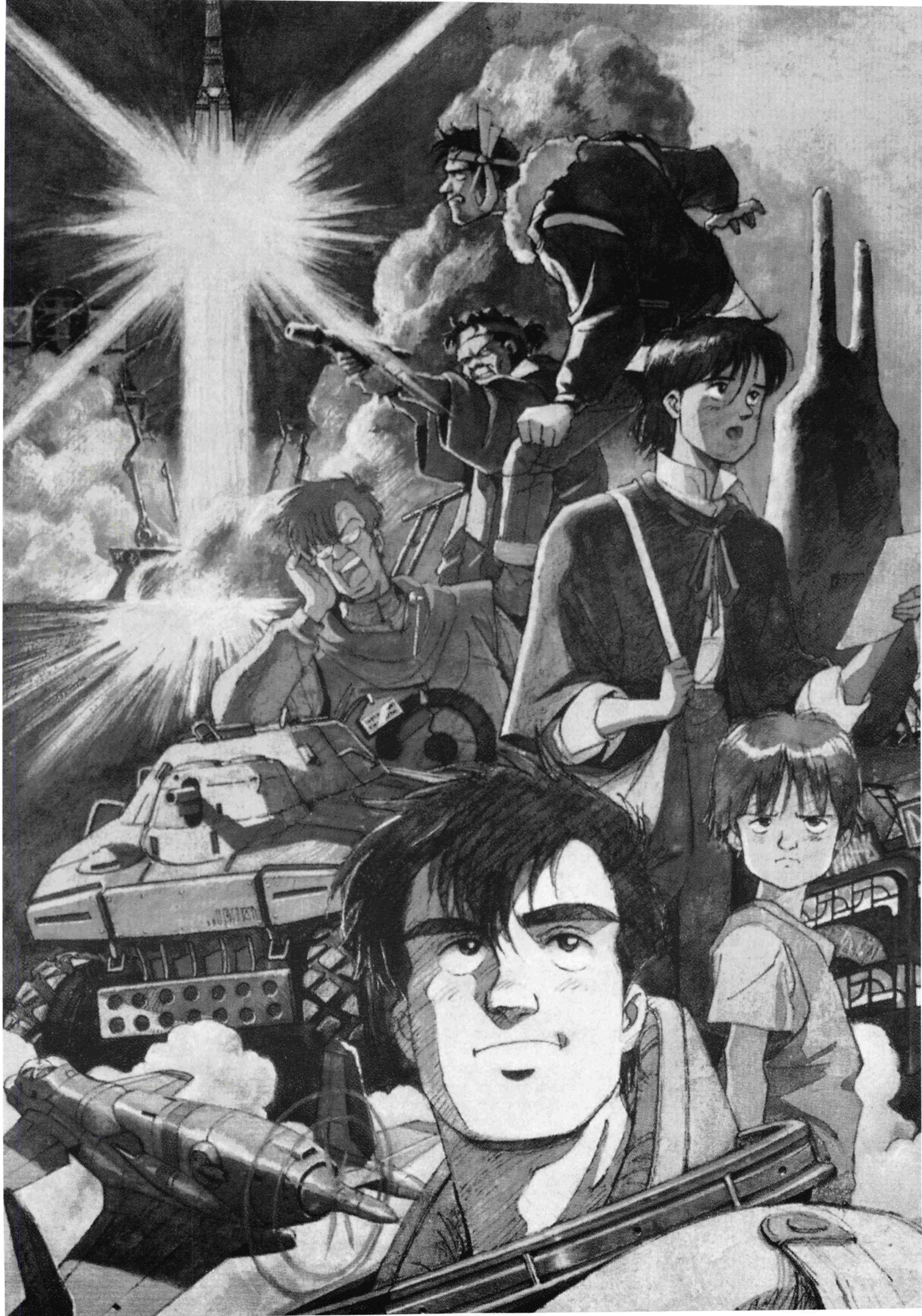
The Wings of Honneamise

great universe?" He has a plan to vindicate their Force by putting the first man into space. He asks for volunteers ... and only Shiro stands up. The General is perhaps most surprised of all. His friends try to talk him out of it, fearing his certain death, but to no avail. The Force essentially makes up Shiro's space travel training regimen as they go along. The General intends to make a trip to the capital to request money for the new project, and sends Shiro off to a nearby Air Force base, whose pilots are none too happy about taking him up for acceleration training. But Shiro forgets their scorn once in the air - he's at last achieved his boyhood dream of flying through the sky. On the ground, however, it's a different matter as the pilots mercilessly goad the 'play soldiers' of the Royal Space Force into a fight.

The next morning, Dhalligan, one of the Force's technicians, tells a bandaged Matti that if he wants to avoid getting his sorry ass kicked in future, he should pick fights only with officers, not enlisted men. He warns them not to laugh as he introduces them to the Space Force's 'secret factory', but Matti is overwhelmed by the massive rocket under construction there. All this represents years of work by the Space Travel Society, a group of now-elderly scientists and engineers led by the eccentric Dr. Gnom, who work in association with the Space Force. Shiro's technician friend's in the Force, newly motivated by his decision to volunteer, come forward with help and suggestions on improving the rocket. Weeks later, Shiro finally has an evening free and rides out to visit Leiquinni. When he arrives he finds out that her electricity was cut off by the power company, but it doesn't seem to worry her. When he offers to take her out for 'a tale of the stars', she has Manna tag along. He gives an impromptu lecture on radio astronomy, and shows her a radio-wave picture of their planet, taken by one of their satellites. Leiquinni considers this: "Well, from

so far away, ... the light of our sins is indistinguishable from the transparent stars". She and Manna start to pray, leaving a frustrated Shiro. Training, design and assembly for the manned space project continue. One night, one of Shiro's friends, Nekkerlautoh, takes him in to see the newlyconstructed capsule simulator. Shiro is most impressed, but Nekkerlautoh speaks vaguely of the shady network of financing that has kept the Royal Space Force afloat this far - all co-ordinated by the General, who has personal connections among the nobility and who has arranged to have a major auto manufacturer bring their resources to the construction of the rocket in exchange for the contract for the Royal Family's motor fleet. Shiro is too unsophisticated to comprehend these machinations and Nekkerlautoh snorts in disgust. But the very next day, they witness the General on a tv broadcast from the capital; their project has official blessing and full funding. The routine of Shiro's simulator training is broken by a frantic cry for help from Leiquinni. He breaks all speed limits getting out to her house, but finds it a pile of wreckage; the power company bulldozed it to make room for a new geothermal plant. Leiquinni had the house from her aunt, who in turn had unpaid debts. Outraged at her passivity, Shiro offers to pay for a lawsuit. But Leiquinni doesn't want to expose Manna to any more quarrels; it was because of her parents' constant fighting that she left them and took Manna with her. Back in his quarters, Shiro opens the book Leiquinni gave him for the first time. "A curse is on man. Your children will struggle and sorrow down through the generations, and their suffering shall spread until the world's end; until the last man has died."

The next afternoon, Shiro sees Dr. Gnom test one of the rocket engines. The Doctor assures him of its safety, but the engine blows up on its test stand: Shiro escapes with minor injuries, but Dr. Gnom is hospitalised.



Nekkerlautoh suggests the explosion was sabotage, the work of anti-government forces. As before, this is news to Shiro - he wasn't really aware of any unrest going on. A friend tells them that the Doctor has died of his injuries. We see Leiquinni reaping wheat. As a jet plane soars high overhead, she is the only one to stand up and look.

Time has passed since Dr. Gnom's funeral and the media has picked up coverage of the manned space project. We see in a newsreel Shiro meeting Honneamano's crown prince, and the members of the House of Lords who are backers of the Space Force. The next scene is of the Space Force HQ in the rain, surrounded by an anti-war rally of the opposition party. Matti reads in the newspaper that the launch site is to be moved to the very edge of their border with a heavily-garrisoned satellite state of Honneamano's greatest international rival, the Republic. One of the scientists notes that they'll have an easier launch there, closer to the equator, but Matti is incredulous: "They're sending us to a powder keg to light off the world's biggest firecracker!" It turns out that the order to move came directly from the Ministry of Defence.

At a secret meeting, the General is shocked to learn that his superiors have no real interest in the success of the manned space program, but plan to wrap up the Royal Space Force, a private embarrassment to them for years, by using their rocket to provoke a border clash, one which Honneamano will be able to retaliate against with impunity after the enemy seizes the ship ... "It's all right," says one of the nobles mockingly to the General. "They'll come to get what they paid for."

Knowing nothing of this, Shiro continues to practice in the simulator. When alone, he reads Leiquinni's bible. The brighter the lights of publicity shine in Shiro's face, the more unclear he is about his society and himself. The General returns from the capital with no comment for reporters, while yet another photo session of Shiro is being held at Space Force HQ. One reporter queries his sense of 'mission' as a 'space hero'. Another brings up the corruption charges against the company in charge of the rocket construction and suggests that cutting the budget of the Space Force in half 'would give 30,000 people a warm place to live'. Shiro walks out, throwing the money from his pockets before the homeless people camped outside.

In the red-light district, Leiquinni continues to preach. She is startled when Shiro comes up to her, still in his dress uniform, and helps her to pass out tracts. The next morning, he awakens in the church where Leiquinni and Manna now live, alone with the little girl who still will not talk with him. Outside Shiro sees stormclouds. Leiquinni comes in in the rain and thunder, and Shiro is startled to find her hoarding money in her shoe. That night, he simply turns away when she offers him a meal. Led by hypocrisy and pulled by desire, he walks silently to her dressing stand when Manna is asleep, throws her to the ground, himself upon her. He looks into her eyes, hesi-

tates, and in that moment she knocks him out with a candelabra. The next morning he tries to make some sort of apology, but Leiquinni wants him to forgive her for 'assaulting' him. "You're such a fine person, and yet I hit you. I really am very sorry..." Three days after he walked out of the photo session, Shiro returns to town in time to see two of his friends off for an observatory where they will track the flight. Later, Shiro and Matti walk together in the marketplace. A silenced pistol shot misses Shiro's head by an inch, and the pair find themselves running for their lives amidst the afternoon shopping crowd. Shiro and Matti split up, but the assassin relentlessly pursues Shiro to a train station, where he is forced to confront and kill the Republic's agent. The astronaut takes the trolley out to say goodbye to Manna - he knows her sister is at work. "I'll be going far away for a little while, and I won't be able to see her. Manna," he asks, "is there anything you'd like me to bring back for you?" "A star." "I don't think so. The stars are really far away..." They finally smile together. As he steps back on the trolley to return, Leiquinni steps off. There is a silence, and then she smiles. "I'm going now" says Shiro. She says "Come back soon," and watches the train move out of sight. He watches back, and his face doesn't have the answer between them.

The attitude of the other branches of the military has finally changed; the helicopter pilot flying Shiro out to the launch site area asks for his autograph. In the Republic, Nerredon receives a report that their force is ready on Honneamano's border. On the seas off the border zone, a Royal Navy ship intercepts news of the enemy's troop movements, and its captain realises that the Republic is going to use in-air refuelling to send their latest jet fighters on this long-range attack. The night before the launch, one of the technicians tells Shiro a strange fact; the blast will have uncovered mounds of shells. In the Stone Age, the launch site was a dumping ground. "I guess it's funny, this modern rocket standing in primitive trash."

Early that morning, the General hears that he government have made a public announcement of the exact time of the launch. To try and escape the expected attack, Khaidenn informs the crew that he's going to move the launch up by two hours - without telling the government - by trimming the countdown safety procedures. There are strenuous objections from the training chief, but Shiro says he'll go with it.

As the Republic's jet fighters draw nearer, Shiro suits up and is helped into the capsule. In the midst of the pre-launch checks, an officer enters the control room to evacuate the launch site; the Republic's troops have crossed the border. Shiro, on top of the rocket, is told the launch will be suspended. The General sees no way out. "If you're disappointed, so am I ... And I really thought we could do it. You young people, risking your lives ... It's not worth it. We'll go." Shiro screams from the capsule, his scream carried over the speakers throughout

the launch site; it is worth it to him, and if they stop at this point, they will truly be fools - the project is a wonderful thing, and history must say they did it. He says he will show them the way. "All departments, answer me!" In response, the launch crew starts to switch their control systems back on. Matti, on the periscope, tells the general that the launch stand is clear. "Shall we do it?" He orders "Resume countdown."

The countdown runs as the sky and earth around the launch site crack and flare with people dying. But at zero, all the fast little fires stop when the rocket engines ignite, brighter than anyone has seen before, and all participants in the war are silent and stare fixed, as if the only true element in the world was this rising flame. The first stage falls away, over the curvature of the earth, and then the second stage, glowing and sparkling in blue-black air. Finally, the word comes in from the observatory that the third-stage motor has put the capsule in orbit. Matti shakes the General out of his trance and the crew fall upon each other in joy.

Outside, there are men fallen. In the republic, the President casts his eyes up, sweating. But Shiro is away from all this for a little while. He is at his point in history - at this moment, alone in orbit, he is the intercessor between the human race and infinity. He switches on the transmitter. "Is anyone listening, down there? This is the human race's first astronaut. A moment ago, we first set foot into the world of the stars... And we will probably bring here what we've brought before. We've brought evil upon the earth and into the air, and yet, we will ask for another place, and venture into the stars. Please if anyone is listening to this ... give thanks that we've come this far ..." He offers his own prayer. "Out of the blindness of our history, let there always be a shining star to lead the way"

Dawn breaks over the edge of the world, and the light enters Shiro's eyes. We see scenes from his childhood, a burning city glimpsed from the countryside, a family huddling in a cave, making fire, making pictures on the wall. It is the past of a world, and it marches on, showing scientists and explorers who made it march quicker, and all the people, slaves under pyramids and soldiers under banners, who just by living would make Shiro possible one day. And Shiro's moment is now here, his capsule above that world, a part of it. Below, Leiquinni is asking a passerby to listen to the teachings of God. A snowflake drifts onto her paper gospel, and she looks up. The snow and the black floor make it look like it is the earth that is transparent, not the stars. She is the only one looking up for now, but there is no escaping the fact that the perspective has been widened, past her, past the ship, past the earth, on and on into the endless Universe.

THE WINGS OF HONNEAMISE is © BANDAI/GAINAX, released in the USA and UK by MANGA ENTERTAINMENT.

This synopsis was edited from the author's much longer and fuller original work by Helen McCarthy. The author would like to thank a true comrade, Neil Nadelman, for his definitive translation work on the film.

APPLESEED

JAPANESE LANGUAGE, NICE, SUPER NINTENDO

Based on Shirow Masamune's epic manga of the same name, Applesseed the Nintendo game by NICE gives you a chance to play as one of the manga's lead characters, Deunan Knute and Briareos Hectonchires. Being a huge fan of Shirow's work I looked forward to this game with eager anticipation, as the Applesseed manga is an ideal storyline to be put into video game format. Featuring high tech gadgetry and weapons and two lead characters who make the Gladiators look like wimps, what could go wrong? Imagine my surprise therefore, when I finally got to see this long awaited cart and Applesseed turned out to be the worst game I've ever seen!

Applesseed is a platform romp set in the city of Olympus. An oasis amongst the remains of the world after the Third World War destroyed most of it. Deunan and Briareos are two "Badsiders" who are brought to Olympus and end up employed by ESWAT to

help fight crime in the supposedly utopian city.

The player is treated to some link screens of average quality before picking a character to use in the mission. The character selection is probably the nicest part of the game as it uses a digitized rendition of some Shirow artwork but this was to be the only graphical highlight the game had to offer. After picking your character and their sub weapon the game kicks off and it's all downhill from here.

Featuring graphics that would have looked outdated five years ago, Applesseed goes out of its way not to impress. The backdrops are bland and uninspiring, the sprites are just as bland and poorly animated to boot, and the end of level bosses look dull and lifeless. The music is average with some bizarre industrial/techno hybrid playing along during the game while the sound effects are fairly weedy explosions and gunfire. The game

GAME ZONE

itself plays just as badly as it looks and is very frustrating. I only managed to get to the 2nd end of level boss before, after about 10 attempts, I got too annoyed and turned the machine off in a sulk. I had heard that Shirow is involved in computer game design and had even contributed to this effort. After seeing Applesseed running I can only hope that I was misinformed and that Shirow's input on this project was non-existent, as I'm sure he wouldn't have allowed it to be released!

What can I say, this must be the biggest waste of a licence ever.

Even if you are a huge fan of Applesseed avoid this like the plague! I give this 10%

PAUL WATSON



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EYECATCH is our fan art spot, where you can send your own drawings of your fave anime and manga charas, or ones you've created yourself. If we like your drawing you may see it in print in ANIME UK!

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Send BLACK AND WHITE LINE DRAWINGS - no colour, collage or sculpture, please!

Please send good, clear photocopies - don't risk your originals in the post.

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Writers who would like to contribute articles or features to the magazine should send a synopsis or draft on paper or plain ASCII text on 3 1/2" PC or Mac disk to the Editor, Helen McCarthy, enclosing a self-addressed envelope with stamps or IRCs for return.

ANIME UK pays for all commissioned contributions; details of rates and payment schedules will be supplied when work is commissioned. Please bear in mind that ANIME UK covers Japanese animation, manga and pop culture and articles should throw light on one or more of these areas. Reviews are commissioned by the Editor from our pool of regular contributors.

All submissions, whether amateur or professional, should be sent to ANIME UK MAGAZINE, 70 Mortimer Street, London W1N 7DF

After an absence from the translated manga scene of just over a year, anime and manga meister Yoshikazu Yasuhiko, a.k.a. "Yas", returns to the fold with another epic personal drama set against the tides of conflict; **THE REBEL SWORD**, a six-issue miniseries from Dark Horse and Studio Proteus.

Like his earlier English-market story **THE VENUS WARS**, **REBEL SWORD** features a young male protagonist in search of an important personal goal, who finds himself in the midst of a battle that is at least at the outset, nothing to do with him. Comparisons with **VENUS WARS** are inevitable with material of this stripe; there are echoes of that SF tale in Yas's art and his storytelling, even down to **REBEL SWORD** hero Jiro being a younger version of **VENUS WARS'** lead Hiro...But it's unfair to declare that this is simply **VENUS WARS** transplanted and rewritten, as there are clearly depths to the story that take it in other directions to explore other avenues of drama. **REBEL SWORD** opens with Jiro flying into Istanbul (not Constantinople) after years of childhood in Japan. The half-Kurdish, half-

Rebel Rebel

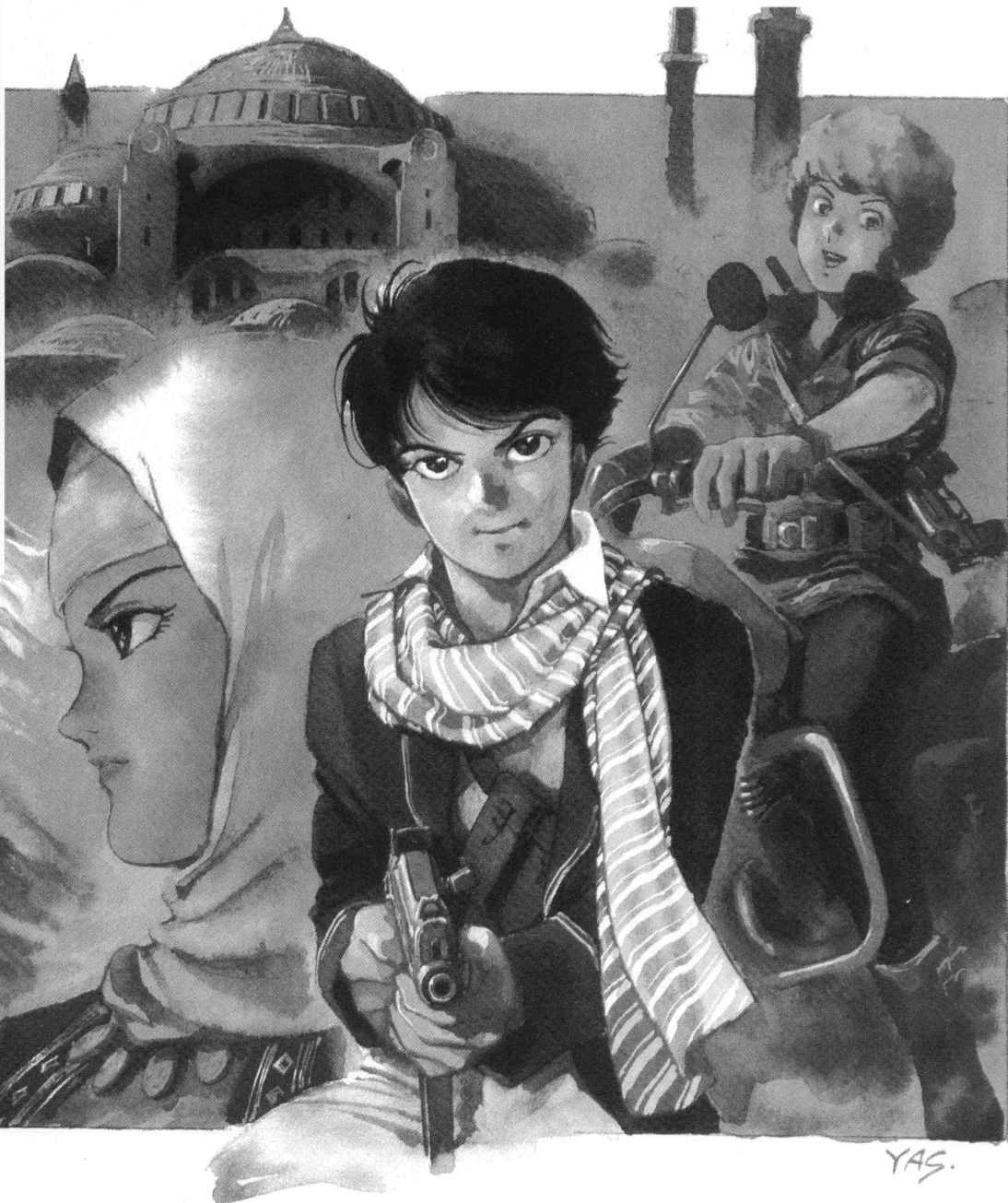
by Jim Swallow

Japanese teenager is in search of his parents, but in the middle of Turkey during the Iran/Iraq war of '84, Jiro becomes embroiled in intrigue with the Kurd rebels. As he travels deeper into Kurdistan, he not only learns more about harsh realities of the real world, but also discovers an unclaimed birthright as heir to a tribal headmanship. In his trials to

come, Jiro Manabe heads to Mount Ararat, supposed resting place of Noah's Ark, in search of his father and gains the typical bevy of co-stars, including Lira, a feisty biker girl, -and a younger brother he never knew he had, also confusingly named Jiro!

As is typical of Yasuhiko, the action never seems to let up, through the frantic running gun battle and high-speed road chase of the first issue, to the intense knife-fights and ambushes of the subsequent parts. Yas paces the art well, with slick transitions from aspect to aspect, as well as a number of 'cinematic' tricks that make the reader's eye a camera lens. The work of Tomoko Saito in retouch and English relettering blends well into the original, and the translation of Alan Gleason and Toren Smith is seamless enough as to be transparent to the reader in all but one aspect: the title.

In its original incarnation, first seen in Gakken's **COMIC NORA** back in 1984, the manga held the title **STAR OF THE KURDS**, which featured in the story as a name for the leader of the Kurdish freedom-fighters. In the translation both the manga and honorific title become **THE REBEL SWORD**. The question as to why might be answered by looking to the political arena in the world today, where the Kurds still suffer the same conflicts and problems as they did a decade ago, and as they do in the comicbook. Perhaps



YOSHIKAZU YASUHIKO: ANIME & MANGA POLYMATH

The dictionary definition of "polymath" is 'a scholar of many arts or disciplines', and in the anime and manga arena Yoshikazu Yasuhiko has a legitimate right to the title: Yasuhiko, or 'Yas' as his pen-name would have it, can be numbered among many of the famous stalwarts of the anime industry. His work is perhaps best showcased in two anime "greats": First, in the original 1979 production of Yoshiyuki Tomino's landmark giant robot saga MOBILE SUIT GUNDAM, where Yas worked as director and as character designer on the original series and its two subsequent sequels ZETA GUNDAM and DOUBLE ZETA GUNDAM. (He also returned to the fold in later years to reprise the designer role with the GUNDAM F91 movie). And second, in his design and co-creation of the look of Kei and Yuri, the Dirty Pair. As well as his work for other productions, which included Nippon Sunrise's GIANT GORG, Matsumoto's SPACE CRUISER and ARRIVEDERCI YAMATO, Yasuhiko is a well-respected creator in his own right with a number of manga and anime stories to his credit. Beginning with his early seventies giant robot adventure show BRAVE RAIDEEN, he later created several manga tales which would be guided by him onto the screen. These included the mystical adventure ARION and the wartime SF drama THE VENUS WARS. Produced by Gakken in Japan, VENUS WARS was translated into English in 1991 by Dark Horse comics and Studio Proteus, and ran in two volumes. The manga featured two tales of life during conflict on a warring future Venus, and the first volume was chosen for animation. Yasuhiko worked as character designer on the VENUS WARS anime, as well as fulfilling that role and those

of director (and animation director on the earlier ARION movie.

His later manga work was STAR OF THE KURDS, which Dark Horse and Studio Proteus has recently decided to release under the title THE REBEL SWORD. Yas's trademark style of action-oriented character drama shows even in his non-manga artwork, which appears on the covers and interiors of Haruka Takachiho's seven CRUSHER JOE and three DIRTY PAIR novels. Yasuhiko also worked in concert with Takachiho on

the CRUSHER JOE anime, springing from the original creation back in 1977. Together on the Original Animation Video, they shared the screenwriter's credit, and Yasuhiko handled direction and once more, character design. Now in his forty-seventh year and several steps up the ladder from his early days at Osamu Tezuka's Mushi Productions studio, Yasuhiko is still creating and adding even more to his legacy of anime classics.

(Acknowledgements: Chris Keller and James Matsuzaki of V.MAX magazine.)



the excising of the title is a symptom of political correctness in the U.S. comics industry. Although it's a small quibble, it nonetheless jars when you're familiar with the original. Dark Horse also seem to be less ready to commit to a longer 'unlimited' series like VENUS WARS with THE REBEL SWORD, making the book a six-part tale (which will probably cover the first volume of the manga). Rather than showing a lack of confidence in the title, it's more truthful to say that Dark Horse are taking a sensible approach to the market in much the same way Viz Communications do with their miniseries, which is only to be expected given the recent shockwaves in the independent comics industry. Given THE REBEL SWORD's smooth blend of action drama and modern commentary, and despite the shakiness of some of the plot elements, it seems sure that it will find the same audience that VENUS WARS did, and hopefully through them it will run for just as long.

INCOMING!

release roundup

7 November	Guyver Data Eight	28m £5.99 cert 15	Manga Video
	Appleseed	70m £11.99 cert 18	Manga Video
	Cyber City OEDO 808 File 2	45m £9.99 cert 15	Manga Video
21 November	Ambassador Magma 4	50m £10.99 cert 15	Kiseki
	Overfiend III part 4	50m £9.99 cert U	Kiseki
	Overfiend III box set (sub)	£29.99 cert 18	Kiseki
5 December	Gaiarth part 3 (sub)	50m £12.99 cert PG	Anime Projects
	Guyver Data Nine	30m £5.99 cert 15	Manga Video
	Cyber City OEDO 808 File 3	40m £9.99 cert 15	Manga Video
	Genocyber Stage One	45m £9.99 cert 18	Manga Video
19 December	AD Police File One	30m £6.99 cert 18	Manga Video
	Overfiend III box set (dub)	£29.99 cert 18	Kiseki
	Gunbuster box set (sub)	£19.99	Kiseki
	Macross II/Bionoids box set	£29.99	Kiseki
	Urusei Yatsura TV Vol 3 (sub)	95m £12.99 cert PG	Anime Projects
	Urusei Yatsura TV Vol 4 (sub)	95m £12.99 cert PG	Anime Projects
	Urusei Yatsura Movie 6 (sub)	95m £12.99 cert PG	Anime Projects

(Unfortunately guys: - all information is subject to change!)

VIDEO

REVIEWS

CHRONIQUES DE LA GUERRE DE LODOSS (RECORD OF LODOSS WAR) parts 1-3

KAZE Animation, KV 940101, 90 mins; SECAM format, subtitled in French

Why review a French tape here? Well, for one thing, you can actually play SECAM tapes on most modern PAL tvs - OK, only in black and white, but you can see the material. And since RECORD OF LODOSS WAR still hasn't been confirmed for UK release, this may be your best chance to see it for a few months more. Secondly, the sensitive French translation and subtitling deserve support. Right there on the back of the sleeve is KAZE Animation's statement of intent - "This videotape gives you the original, uncut work. The soundtrack hasn't been altered and the translation is as faithful to the original as is humanly possible." (My translation there!) The credits are evidence of a hopeful trend; producer is Futaba Ueki of UCORE S.A. (licensing agents for Miyazaki and a host of other superb anime works in Europe) and collection director is Cedric Littardi, leader of French fan powerhouse l'Association ANI-MARTE. From such a close collaboration between industry and fandom, much good can come.

So what about the tape? Well, RECORD OF LODOSS WAR needs no introduction to diehard fans and is a congoers' favourite (see feature in ANIME UK #6), but newcomers may like to know that if there is a perfect memory of Dungeons and Dragons in anime,

LODOSS WAR is it. A textbook quest party - Pern the impetuous young paladin, Slavn the mage, Eto the cleric, Gim the crusty old dwarf, Woodchuck the thief and Deedit the impossibly cute, boy-crazy elfgirl sets out on a quest to save the 'cursed island' of Lodoss from the machinations of Karla the Grey Witch and her social engineering theories. Its 13 episodes contain every stereotype from the coldhearted fighting machine who succumbs to love to the clunkheaded gentle-giant berserker, from the glittering palace to the deep dark dangerous cave, but rendered with such affection and care that they come up fresh-minted and crisp as a new book of fairy-tales. You won't be surprised, but you will be charmed, and this new venture deserves your support. You can't buy this tape in the UK but you can -and should - write to KAZE Animation c/o 15 rue de Phalsbourg, 75017 Paris, France, for more details about it and their future plans.

HELEN MCCARTHY

CYBER CITY OEDO 808

FILE 1 : VIRTUAL DEATH,

Manga Video, MANV 1049, 40 mins approx, cert 15

FILE 2 : PSYCHIC TROOPER,

Manga Video, MANV 1055, 45 mins approx, cert 18

FILE 3 : BLOOD LUST,

Manga Video, MANV 1063, 40 mins approx, cert 15
Yoshiaki Kawajiri directed this trilogy in 1990 and I've been singing its praises ever since. It's a great showcase for the Madhouse team's ability to push all the right emotional

and cultural buttons. From the solid sf of the first part, in which cute young criminal Sen Goku reprograms a computer hacker with a deeprooted attitude problem, though File 2 where Mohawked technowiz Gogul replays TERMINATOR and ROBOCOP against an urban backdrop of corruption, graft and incompetence, to the sublime City Gothic of the third episode where that sweet transvestite martial artist and fraudster Benten enters the spirit of a vampire romance as if he was born there, this is pure, action-packed, exploitative, totally cynical enjoyment. The police and officials are more corrupt than the criminals, big business is an ever-present threat to society and being female greatly increases your chances of early and violent death. Pity about the script, which has more swearing than the original Japanese found necessary. One of the problems of having to work in English, with its more limited capacity for expressing levels of contempt and shades of outrage, is that some video houses feel unsafe assuming that their translator, scriptwriter and target audience are possessed of any linguistic sophistication, and drive their scripts straight down the route marked 'profanity'. In the opinion of this reviewer, there's nothing in OEDO that warrants a 15 or 18 apart from the level of language. Unfortunately this will block many sf and cyber-crazy 'mangatykes', as MV

describes them, from enjoying three great tapes. If you're old enough, just shut your ears, open your eyes and go with the flow of the imagery.

HELEN MCCARTHY

APPLESEED

Manga Video, MANV 1060, 67 mins, cert 15

The most surprising thing about APPLESEED the OAV (released in this country for both cinema and home video, but made for video) is how slight it is. Given its source, a manga of immense political and emotional sophistication, one might have hoped for more than this straight action-adventure tale; but then, there are limits to what can be achieved in 67 minutes. Certainly the fame of its manga origins makes it unnecessary to waste too much time on setting up central charas Dunan and Buliaros (sic). (One is inclined to wonder why, when the MANGA MANIA run of the source manga gave the more usually accepted spellings of Deunan and Briareos, the anime translation from the same parent company didn't follow suit. It also destroys one of Shirow's far-from-random references to Western mythology, but never mind ...) Straight into the action we go, with a rogue trooper whose wife has cracked under the pressure of living in a 'perfect' society helping out terrorist A.J. Sebastian (another one for collectors of BLADE RUNNER references in anime) in his efforts to destroy the central computer which runs Olympus. The essential pragmatism of the central female characters

contrasts sharply with the idealism of the menfolk, the chara and mecha designs are clean and faithful to their source in Shirow's original art, and the action drives along at a brisk pace; but ultimately this won't intrigue you as the manga does. And why is it that we in the West seem to find it impossible to do a cop show without massive injections of profanity?

HELEN MCCARTHY

TOTORO THROUGH THE LOOKING GLASS
The U.S. release of Hayao Miyazaki's classic film.

MY NEIGHBOR TOTORO

Fox Video, \$19.99 NTSC VHS, \$29.99 NTSC laserdisc; expect to pay £15-19 VHS, £25-30 laserdisc, through UK importers.

I first saw TONARI NO TOTORO in 1990. It was an unsubbed, undubbed, Nth-generation PAL conversion. The picture was smeared, the colour was variable, the sound was muddy. I fell in love with it at once, and today it remains one of my five favourite films.

Two years later, at the Japan Festival in London, I saw the dubbed version for the first time. It was an interesting occasion; having been billed as a subtitled version, many Japanese expatriates had taken their children along to see it. At the first American-English utterances, a sharp intake of breath ran around the audience and the ambient temperature dropped by ten degrees. Ten minutes later, nobody cared what language the film was in; everyone, even the smallest child, could follow exactly what was going on.

The American release is the same dub, with the opening and closing songs also reworked into English. The cover isn't Miyazaki-sensei's artwork, but a good interpretation thereof, with a glowing review by Ebert (of 'Siskel and' fame) on both front and back. The video tape itself is good quality, which is what you'd expect from a major company like Fox. Picture quality is superb, with very little colour bleed and a perfect freeze-frame on my trick NTSC-play Panasonic (the acid test of a good NTSC tape). Although the soundtrack is glorious Dolby Surround Mono (a limitation of the Streamline dub), it is crisp and clear on both the linear and hi-fi tracks. The dub itself is Carl Macek and company at their best. The translation is as valid as any fan subtitled, and makes a good deal more sense than some I have read. The voice actors give their all, with thoughtful application of tone and style. Special mention must go to whoever thought up the idea of giving the catbus an electronic 'next stop' voice, which reduces subtitled to a minimum and keeps the storyline flowing. This just goes to show that Streamline can do a good dub, provided they are given no leeway in 'interpreting' the script.

The only disappointment - and it is minor - is that both tape and laserdisc are 'ful screen' presentations. Given that the aspect ratio for

TOTORO is somehow between Academy/TV and standard cinema, this is downright peculiar. I would certainly have expected the laserdisc to have been in a 'widescreen' format.

This release proves beyond the shadow of a doubt that TOTORO can stand up to any animation produced in the West and knock several shades of stuffing out of it. Which just leaves one question: when is it going to be released in the UK? Or is TOTORO going to receive the same put-down as PORCO ROSSO did last year from a leading UK distributor: "It can't be a Manga film. It's total crap - there's no sex or violence in it"?

HARRY PAYNE

ROBOTECH Vol 2

Kiseki Films, 75 min, cert U

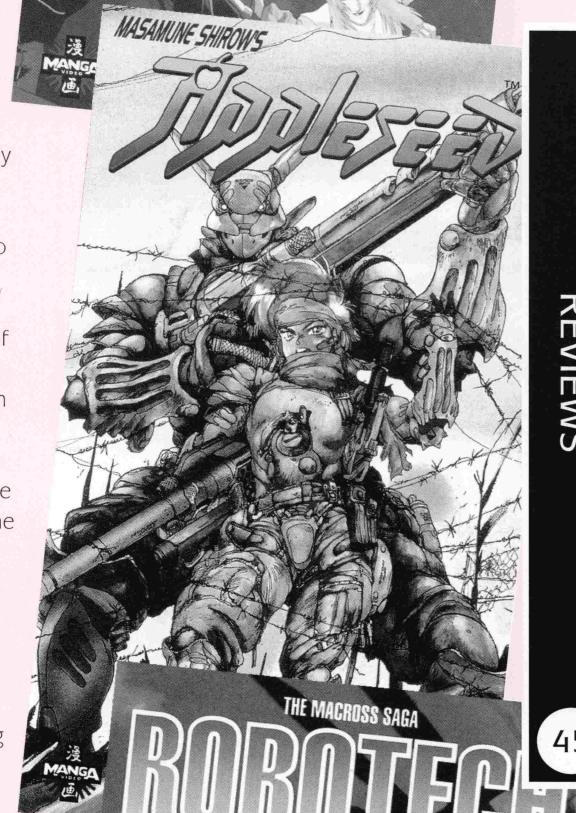
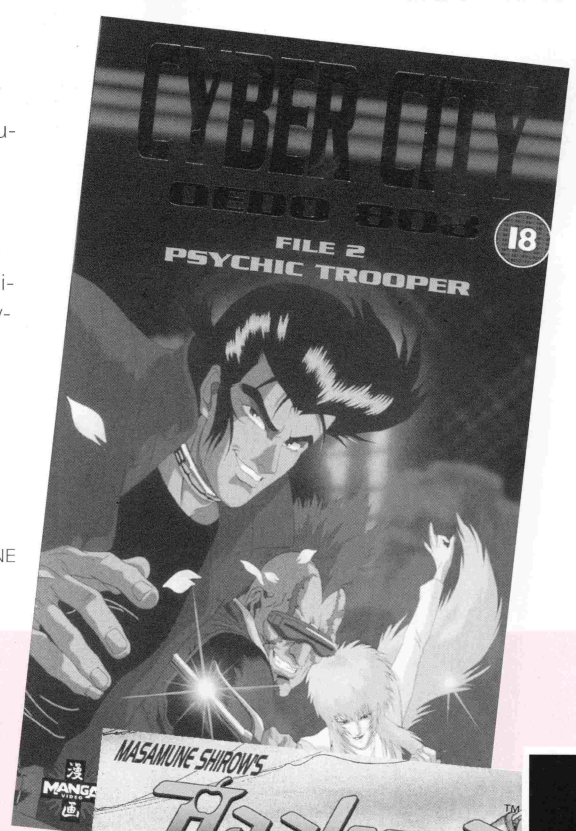
Well, at last it's out over here. A bona fide classic, even in its Americanized version - it was after all, responsible for kick-starting American fandom in the mid-Eighties and is still enormously popular, especially among Role Playing Gamers as there is a tremendous amount of material available. Extremely controversial because of its 'adaptation' for the needs of the US syndication market, three disparate series had been combined to form an 85 episode saga - the first 36 episodes, Macross, still remaining the most popular. There had been a certain amount of 'tinkering' with the story too - most notably the idea of 'protoculture', a tenuous, though imaginative, concept aimed at uniting the series, and a somewhat intrusive narrator.

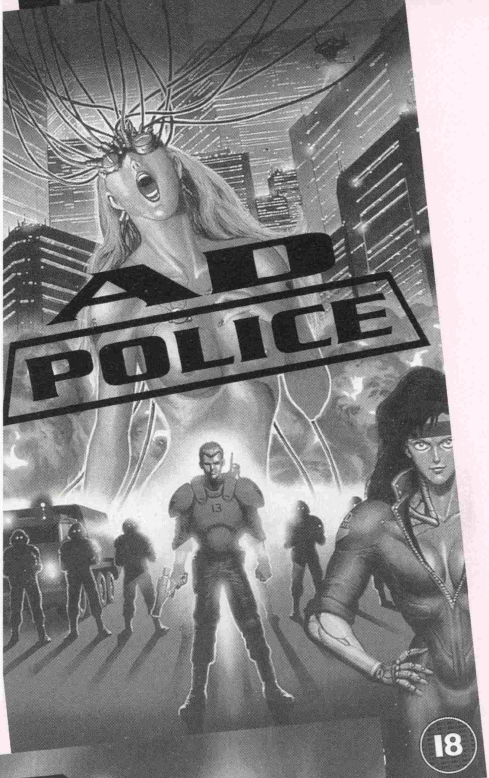
An intriguing mix of well thought-out science fiction, and Neighbours, the story follows the twin themes of humanity's struggle against the alien Zentraedi, and Rick Hunter's coming of age as he faces his own feelings regarding officer Lisa Hayes and singing idol Lynn Minmei, and the military necessities of combat against a ruthless enemy.

Ep 4 is intriguing in almost entirely featuring Rick and Minmei, who have become lost in the vast interior of the SDF1. This serves a number of purposes: it is a striking contrast to previous episodes' non-stop action; it develops Rick and Minmei's relationship; and is also an imaginative way of not (expensively) animating the reconstruction of Macross city! In ep 5, Rick finally decides he has to join the defence forces - cue more action...

The art style is recognizably 'modern', Mikimoto's chara designs virtually defining current ideas of 'cute'. The animation is somewhat jerky, as this was originally a television series, but uses a full range of cinematic techniques and the storytelling still retains its narrative drive. Although this should really be seen on television, video release is a good substitute. It's not going to appeal to everybody, but I strongly advise you to pick up the first tape and see if you like it. It will well repay the effort.

JOHN SPENCER





AD POLICE : Voomer (sic) Madness

MANV 1061 26 minutes (approx) £6.99

The men of MegaTokyo think a woman should be a lady in the drawing room and whore in bed, and now they're paying the price. AD POLICE is one of the hardest hitting anime I have yet to see, set in a world where sex roles are taken to extremes, reversed, and even turned completely inside-out. It derives many of its themes from other SF works, such as the soulless, feminine destroyer of M66, and includes a homage to the BLACK MAGIC road-block scene. Even Lum, the ultimate in devil-women, puts in an apt appearance on a background poster. Like the saying goes, hell hath no fury ...

AD POLICE is similar to Wei Yahua's sf story I DECIDE TO DIVORCE MY ROBOT WIFE, in that it deals with the implications of male fantasy upon female reality. Like the characters in Wei's 1982 tale, the men of AD POLICE live in fear of womens' sexual power. Science is struggling to 'invent' a woman that can be a wife and a concubine, but so far has only produced models unable to cope with both roles. The women are driven insane, and strike back at their male oppressors. Oops, did I say women? They're boomers of course, but then again, the most advanced (and dangerous) are deliberately described as "practically human". Gena, the only genuine woman we see, "knows how they feel", and she too is an example of the monstrous-feminine. Masculinised in a reaction to the oppressive culture, she bears a strong physical resemblance to another Youmex creation, Bean Bandit, and she has inherited a macho mentality along with the look. Only slightly burdened with the cybernetics that are AD POLICE's signifier of abused womanhood, Gena is a sexual predator who makes a move on the virginal Leon before her previous lover is even cold. But Leon resists, still haunted by the 'woman' he shot in the opening sequence. Leon is stalked by his boomer throughout the first episode. Initially 'she' is a psychotic vamp telling him "I'm gonna f*** you and then I'm gonna kill you." But she becomes obsessed, demanding that he abuse her in the manner to which she has become accustomed. The nameless victim begs for love, or death, or perhaps even both. In a tragic twist, 'she' finds that she can no longer speak, and Leon does not know whether he will be kissed or killed. To Leon, she is one more hysterical female; her true reasoning is not communicated, because the powers-that-be stripped her of her voice when they stripped her of her dignity.

AD POLICE is riddled with the vocabulary of sexism, and this is what makes it so effective. Women are either unquestioning slaves or vicious amazons, the only choices they are given by the men who make the rules. As Leon's huntress cries: "It's all I know how to do! I can't take any more!" Whereas a military boomer is an 'it' to the girls of BUBBLE GUM CRISIS, the servant model of AD POLICE is a 'she', or on many occasions, a 'bitch'. The savage way in which the 'women' are punished for their inability to follow their masters' contradictory orders is as thought-provoking as it is brutal. The boomers are

made (literally) to love too much, and the men hate and fear them for it. For this reason alone, AD POLICE is an anime that deserves success. Don't judge this video by its cover; it's way ahead of the rest of its class.

JULIA SERTORI

WINGS OF HONNEAMISE

MANGA VIDEO, 125 mins

You will already know of Gainax's retelling of WW2 from the losing side, as seen in GUN-BUSTER (last issue), and it doesn't take a particularly large brain to understand that in HONNEAMISE we are getting a very Japanese angle on the arms/space race. The two alien cultures struggling for supremacy are very well realised. This is not our world. These are not our people and these are not our nations. When watching certain scenes in HONNEAMISE it is also important to remember that this is not our religion either. HONNEAMISE is a film that rewards repeat viewing, if only for the meticulous design. The language, the names, the maps and even the telegraph poles all scream to be recognised as triumphs of world-building. Even the minutiae of (our) everyday life are knocked out of kilter, with little touches like a triangular spoon and unidentifiable foods. And is that really the sun rising in the north? HONNEAMISE is so believable because of the thought that has obviously gone into this aspect of the production. When Lequinni comes in out of the rain, her first thought is of the washing on the line, just one of the many down-to-earth touches that make the characters as believable as their world. The alien philosophies that underpin the film are based on universal assumptions. Knowledge and progress are the natural, healthy results of doubt, according to HONNEAMISE's version of the Promethean myth. Space is waiting for humanity as a whole, but the project to reach it is the product of two nations' military and political agendas. Our hero, Ladatt, joins up for all the wrong reasons, but eventually comes to understand that he can turn the 'fake dream' of his government's PR programme into a 'real dream'. The religious sentiments are not as Christian as they may appear; remember that in Japan the two most common words for god mean 'sky' and 'above'. Ladatt's conversion is inspired by Lequinni, for whom the deity represents higher ideals, but for Ladatt the original meaning is restored, and his service to the sky is repaid with wings.

HONNEAMISE's release in this country raises all sorts of questions. Enjoying this film will take more than beer and a curry, it takes intelligence. Many people will already have given up reading this review, because there hasn't been any mention of sex or violence. These same people will find HONNEAMISE slow and unexciting. HONNEAMISE is not perfect, but it will single-handedly change a lot of preconceptions about anime's appeal and value. A lot of MV's current customers would rather seek out the next tentacle on the shelf, which is a shame because good sales for HONNEAMISE would mean a better chance in future of seeing things like BAREFOOT GEN, TOMBSTONE FOR FIREFLIES and, yes, even TOTORO in this country.

Considering the production history behind the (excellent) dub, it will be interesting to see if this release is the last resting place of the old LA HERO or the first step in a new direction by Manga Entertainment.

JULIA SERTORI

GENOCYBER

MANV 1062, 45 mins approx, £9.99

Sort of GUYVER with girls, but better value for money. The English voice actors have trouble with the complexities of the script, especially 'vajra' (fnarr), but overall this is a nice slice of the usual violence and destruction. The gory bits are bone-snappingly horrific, and this should keep Manga in wonga for a little while longer.

Unfortunately, the non-animation sequences, which use computer graphics and something that looks like Fingerbobs the brain slug, seem to have backfired. No matter how much may have really been spent on them, the way they have been inserted into the anime proper makes it look like they were used as a cheaper alternative to 'real' animation. This is most noticeable with the photographs of contemporary Hong Kong, which are often used in static pan shots. Surely anyone with a rostrum camera can do this, and that thought (however misleading) detracts from the achievements of the episode's illustrators. Better than GUYVER, worse than OEDO, and if you've got a yen to invest this month you'd be better off with AD POLICE. Trust me.

JULIA SERTORI

AMBASSADOR MAGMA VOL 4

Kiseki Films, 50 min, cert 15

This is a problematic review: let's face it, no-one's going to buy this if they haven't got any of the previous episodes, and if they have - they'll already know if they like it! It's also rather difficult to review as it's neither spectacularly bad, nor spectacularly good. There aren't any convenient 'review-bites'! The theme is simple, the story complex, and the animation adequate. The only outstanding point is that it's based on manga by the 'god of comics', Tezuka. Is this enough? Well, maybe...

It's a competent enough piece of work, and most Japanese animation is just that - competent. They've had a lot of practice, as it is a full fledged entertainment medium in Japan! But is this enough to make it attractive to a gaijin audience interested in novelty and fantasy? Possibly not. It is nice, however, that the UK market has developed to the point where something like Ambassador Magma can be released. The only way to expand the perception of Japanese animation as a whole is to release a full spectrum of anime, and kudos to Kiseki for committing themselves to series like this. As for me, it was quite enjoyable - just rather ordinary.

Ep 8's story has Mamoru encounter a young girl who, unknown to her parents, was really a monster from outer space. However, her two years on earth had made her appreciate love and beauty and stuff; and she ends up dying to save Mamoru from being killed. What *his* mother thinks of this is ambiguous-she, after all, is also an alien in disguise...

JOHN SPENCER

LIVE picking

MOON WARRIORS

Made In Hong Kong, 83 mins widescreen subtitled, cert 18, £12.99

It was a time of civil war; rebel forces, striking from a hidden base... *but you get the picture!*

Only this is historical China, and not a galaxy far away; although the saga of a young peasant, Fei (Andy Lau) becoming involved with a beautiful princess Yueh (Anita Mui) in a civil war might bring echoes of more futuristic films. In fact the opening sequence, with the thunder of galloping hooves over a music score reminiscent of Ennio Morricone, brings to mind an older genre entirely. Perhaps you could even call this an 'Eastern'.

However, Moon Warriors is firmly Chinese; mixing the best elements of tragic myth with action packed martial arts swordplay; only to be expected from director Samo Hung - one of the most accomplished action directors - here proving he can produce an excellent stylish atmosphere and romantic characterisation as well. To those only familiar with his comedy work with Jackie Chan, this should come as a very pleasant surprise. He is, of course, aided by an extremely fine cast. And for fans of Cute? A friendly killer whale and a cute fluffy bunny!

The story is simple: Prince Yen, heir to an unspecified kingdom, is being usurped by his younger brother, who has slaughtered all his friends and now seeks to kill him. He is saved from an ambush by a local peasant, Fei, who takes him back to his fishing village to recuperate. Fei is sent to a neighbouring state to bring back the betrothed princess Yueh (but ends up falling for her), leaving Yen under the protection of warrior woman Hsieng.

The film has an air of doomed romance with a real poignancy; both the unrequited love of Peasant for Princess, and the hopeless love of Hsieng (the ubiquitous Maggie Cheung) for Prince Yen (Kenny Bee), whom she is charged to protect, doomed to love and destined to betray. The photography is excellent, both on location and in a beautifully designed Imperial mausoleum, and the ending is unexpected. Do yourself a favour, catch it if you can.

Made In Hong Kong are also releasing *Tiger on the Beat*, a thriller starring Chow Yun-Fat, and *Mad Monkey Kung Fu*, which is pretty self-explanatory!

JOHN SPENCER

HARD BOILED

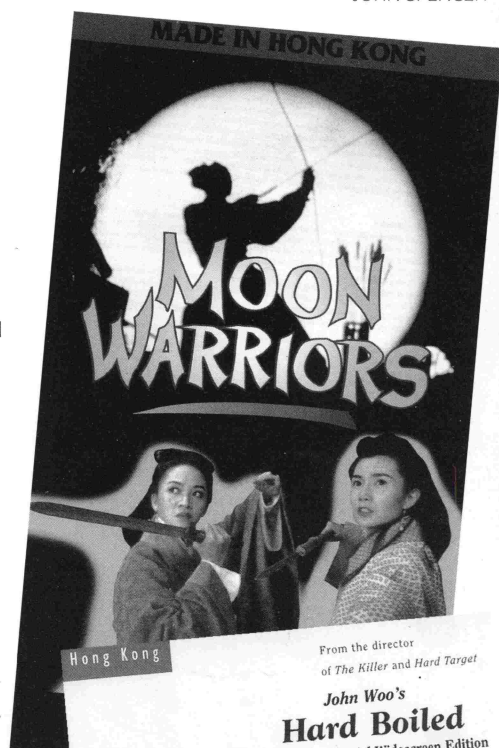
Tartan Video, 122 mins widescreen subtitled (plus interview and trailer), cert 18, £15.99

This issue's John Woo film is *Hard Boiled*, re-released in widescreen subtitled format. And it really does make a difference! Woo is a master of composition, half of which is lost on full screen, and the subtitling is closer to the original script - the early scenes featuring

the musical 'codes', for instance, didn't make much sense on the dubbed version: here it works well. The story itself is fairly routine Woo: Chow Yun-Fat plays a maverick cop (one of the good guys for a change) who becomes friends with a mob hitman (Tony Leung) - who is also an undercover cop! (*you work it out!*). They both get involved in a gang war blood bath, on the way acquiring mutual respect and friendship for each other.

This is a big budget action flick, and in some ways this overshadows the story, which is just signposting for the big set pieces: like the firefight in a warehouse and the final climactic shootout in a hospital (*it's one way of keeping the waiting lists down!*). So while I don't think this makes it as good a film as *The Killer*, or even *A Better Tomorrow II*, it will please a lot of his fans as, let's face it, the boy is damn good at big set pieces! And there is still a lot to recommend it: Chow Yun-Fat and Tony Leung are perfectly cast, and there is even a cameo from John Woo himself, as a barman confidante for Chow (his screen alter ego). Recommended, with reservations.

JOHN SPENCER



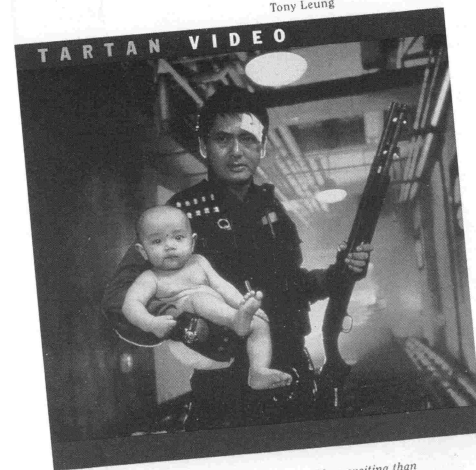
Hong Kong

From the director of *The Killer* and *Hard Target*

John Woo's
Hard Boiled

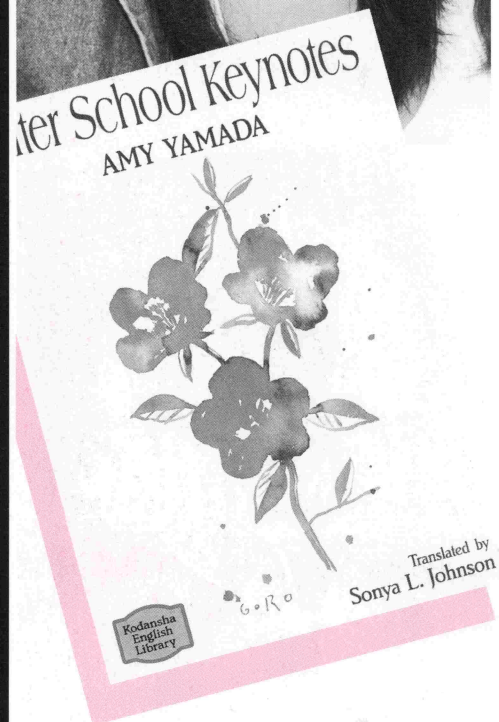
Special Widescreen Edition

Starring
Chow Yun Fat
Tony Leung



18

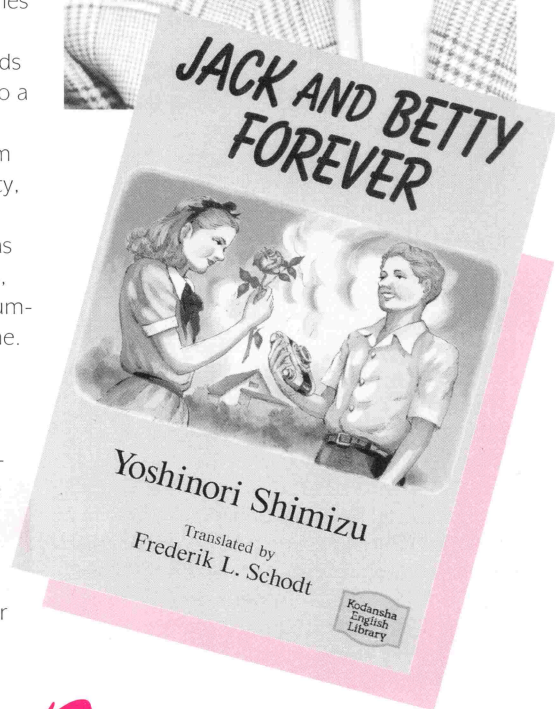
"More exciting than a dozen 'Die Hards'."
★★★★★ EMPIRE



gets the chance to buy them.

Amy, ie Eimi, Yamada is one of the more famous 'hidden authors'. With short offerings in two of the most recent Japanese anthologies, she is a writer of whom we can expect to hear a lot more. Her Japanese fiction is notorious for its eroticism, be it through gaijin sex or even kinkier arrangements. Some might call it porn, but the Bungei (Lit-Arts) Prize committee found *BED TIME EYES* sufficiently artistic to confer the Bungei Award upon her in 1985.

With such a reputation behind her, the subject matter of *AFTER SCHOOL KEYNOTES* is something of a surprise. These linked tales of a high school girl's sexual awakening may be sensual, but they are not erotic. In a way, *AFTER SCHOOL KEYNOTES* forms a perfect complement to Ryu Murakami's 69 (reviewed in AUK 12), presenting a female perspective on high school high jinks. Yamada's semiautobiographical narrator tries to stand outside the trials of teenage girlhood that she observes, but inexorably finds herself drawn into them. We are treated to a girl's thoughts on the right perfume with which to trap a man, the envious ostracism that greets the first one to lose her virginity, and the awe with which the Japanese girls treat their sophisticated classmate who has returned from America. Yamada's prose is, above all, a sensual evocation of golden summer, first love, first time and first heartache. Her protagonist tries to sit idly by and observe the obsessions of her contemporaries, and in doing so paints beautiful scenes centred upon supposed irrelevancies. Her first taste of gin and tonic, the sun on her back, the frisson of catching a classmate kissing a teacher, all described with such intensity that you can't help but see and feel these things for yourself. Sonya Johnson's translation is an



Waiting in the Wings

This issue, AUK looks at two books that are technically unavailable outside Japan, even though English translations were made over a year ago. Dedicated fans might track these English editions down in specialist stores, but the casual reader may have to wait years before these books become freely available over here. Once again it's all down to the mystical Kodansha English Library, who persist in bringing out excellent translations of interesting books and then doing as little as possible to ensure that anyone in Britain ever

artful interpretation of the original's feminine Japanese, and it would be criminal if Kodansha were to fail to honour the achievements of author and translator with an international edition.

Yoshinori Shimizu is a specialist in textual anarchy. He tells a story through the structure of the text itself, rather than through the traditional method of plotting and characterisation. His first short story to be seen in English, *JAPANESE ENTRANCE EXAMS*

FOR YOUNG MEN, demonstrated the dehumanising result of the education system by showing how life simply cannot be reduced to simple, test-style multiple choice answers. The stories in his collection *JACK AND BETTY FOREVER* show that this first success was no fluke. In each case, the style of the writing provides most of the plot. In the title story, for example, we find that Jack and Betty are two people who can only converse with the vocabulary found in an English-language school book. Their native language has

become foreign to them, and instead they circle around their true interests with the bland phrases that Japanese schoolchildren have to learn by rote. Once again, we can see Shimizu attacking an educational system that beats originality out of its victims, by showing us how unreal their gaijin role models really are.

In *GROWING DOWN*, Shimizu shows a world that has turned back from the millenium, where time (and narrative) is running backwards. With nothing to look forward to, his protagonists are living their lives in reverse, gradually 'growing down' from adults to children, and wondering where they went wrong. The horror of modernity is also examined in *DAY OF GLORY*, where we see an old man's life distilled into half an hour of breakfast television. His greatest opportunity, that of showing all he has achieved, is crushed by the demands of network programming, and we are left to question the point of it all.

Such summaries do not do Shimizu's work justice, since his bleak visions are tempered by an outstanding sense of irony. Nowhere is this more apparent than *SOBA VS. KISHIMEN NOODLES*, a spoof essay on the differences between Tokyo and Nagoya. The text that Shimizu is lampooning here is one of the execrable *nihonjinron*, a tradition of books about the alleged uniqueness of Japan. Just like the worst of the *nihonjinron* hacks, Shimizu presents half-baked theories and implausible explanations for Nagoyan behaviour. It is very difficult to consciously write at such a level of idiocy, and Shimizu scores a victory in demonstrating just how moronic the *nihonjinron* theories really are.

When the structure of the text itself has to carry the story, the translator's job is a nightmare. Luckily, Fred Schodt has done a marvellous job on the reverse verbs of *GROWING DOWN*, the inanities of *JACK AND BETTY FOREVER* and the regional dialects of *SOBA VS. KISHIMEN*. In all, the book is a triumph of the translator's art. All credit to Schodt for having dared to tackle such a difficult subject, and a bit of credit to Kodansha for letting him. They can have the rest when they officially bring it out over here.

JONATHAN CLEMENTS

For those of you who can't wait, there are two Japanese bookshops in London that carry KEL editions.
BOOKS NIPPON,
 64-66 St. Paul's Churchyard, London EC4
JAPAN CENTRE,
 212 Piccadilly, London W1

AFTER SCHOOL KEYNOTES (1992), Amy Yamada,
 translated by Sonya L. Johnson.
 KEL, ISBN 4-06-186090-9

JACK AND BETTY FOREVER (1993) Yoshinori
 Shimizu, translated by Frederik L. Schodt.
 KEL, ISBN 4-06-186093-3

ROBERT van der VEEKE
 Maassluis, The Netherlands. writes :

One of my hobbies is anime, and I also visit SciFi conventions. My other hobbies are drawing and illustrating and computers, which fit nicely together. From my latest hobby an interesting point of view is rising in my mind. I own a Sam Coupe computer - most of you don't know this computer, but at this point that's nothing to worry about. For this computer there is a magazine called *FRED MAGAZINE* which is published monthly; it does not come out on paper, but on a diskette. I regularly make contributions to this magazine in the form of drawings and small programs. Because the readers of this magazine own a Sam computer they can read, see and hear the contents of the disk for themselves.

Now here is my idea for a thought provoking experiment.

Since most of the anime fans have easy access to a video player why not bring out the magazine on videotape instead of a paper magazine?

But then there are some questions?

- Video-tape and producing a decent program on it is costly, so are the fans willing to pay more for their subscription than they are used to? (At this moment I pay 3 pounds a month for a subscription as a European reader. This includes bank-administration.) For UK readers it would be about £1.80 monthly.
- The commercial bits; if advertising on this medium, how about rights etc? Adverts could bring costs of producing down, and it could even have an influence on the price of a subscription or single issues.
- What to show on this program, think about the BBFC?
- How long has this tape to be? 30 min, 45 min, 60 min etc? Cost will increase with length of the tape.
- And how much time should be spent on advertisements? 75% editorial to 25% adverts, 60% to 40%, 50% to 50% or even more?

There will be more questions of course. And this idea of mine does not mean that I want a video-magazine. But it's certainly another way of

updating the fandom with latest news and gossip, much more fitting to the medium it's presented on.

If a video-magazine should be published, then I think it should be something like *ANIME UK*, with advertisements to bring the cost down, instead of an advertisement magazine with some editorial news to fill the gaps between the adverts.

I am aware that producing a video-magazine is costly and will take a big effort, but ten years ago no-one would think that it was possible to make a professional disk-magazine for about 800 subscribers, and they have only 2 editors and a very enthusiastic public.

I hope that this letter will bring out a discussion about how anime and its fandom should promote itself to a wider public. We fans can mean a lot to the anime-fandom but then we have to work for it. We have to prove that guys like Alton and Cook are wrong; don't let the word 'Otaku' get the meaning 'Obsessive' that it has in Japan.

If you have any views about video-magazines, or how anime should promote itself, write to *ANIME SOAPBOX*, *ANIME UK*, 70 Mortimer Street, London W1N 7DF.



ANIME SOAPBOX is a forum for your opinions and ideas about anime and anime fandom. If you want to get something off your chest or out in the open, jump on the Soapbox!

Anyone can submit a new topic for discussion; your name, town and country will be printed with your contribution. Anonymous submissions are not accepted.

All opinions stated here are purely the personal opinions of the writer and do not necessarily reflect the views or policies of any other party, this magazine, its editor or staff.

animail

We want your input! Write to Animail -
Anime UK Magazine - 3rd Floor - 70 Mortimer Street - London W1N 7DF - England

Dear Helen,

It was with disappointment that I read in AUK 16 that CRUSADER VIDEO are in trouble. I feel that one of the reasons is some anime fans. It is easy to write a letter complaining about the dubbing in NUKU-NUKU, but I feel that this simple act does two very damaging things. The first is that a lot of people look to magazines to help them decide which tapes they should buy, and if they see letters complaining about how 'terrible' a video is then they are hardly likely to buy it. Secondly it is easy to forget that a lot of people worked very hard to bring us

NUKU-NUKU and the previously mentioned letters do not do much for their own confidence. I personally believe that while well thought-out criticism can help (provided the criticised listen, which I think Crusader would have), letters just slagging off someone's efforts are uncalled-for.

Also in issue 16 there was a good point raised about anime/manga tie-ins. Due to manga being so popular in Japan, animators think nothing of using existing manga to introduce characters or provide the background or conclusion to their own work. This attitude towards anime is perhaps the hard-

est thing to bring to Britain. I think that SILENT MOBIUS may have the best chance due to the large amount of people who read or have read the manga, but (the anime version) will still seem 'unfinished' to most people.

Finally I would like to end on a plea to video companies. Judging from the responses to PORCO ROSSO and AAAH MEGAMISAMA at DConTanimeT 94 there is an obvious, and potentially huge, market for Goddesses and Miyazaki films, so how long must we wait? **JIM SMITH-WRIGHT**, Solihull, West Midlands, UK.

HELEN : I agree with you that constructive criticism is the most useful kind, but I don't think it's fair to put the blame for CRUSADER's problems on negative comment from fans. There are quite a few tapes in the market today where a critical panning hasn't hindered sales, and a bad review in one magazine is often balanced by kinder words elsewhere. Sadly, in today's economic climate it's hard for any new business to survive, even with such generally positive press and consumer reactions as CRUSADER received.

Dear Helen McCarthy,

I am just writing to tell you I enjoyed your recent anime release BEAST WARRIORS. My younger brother and I almost laughed our brains out! Anyway, while I was reading issue 14 I saw the letter Martin Chan from Liverpool wrote. Now I have a bit of advice for newly-joined Manga and Anime fans and people like Martin Chan. If you were like me, a person who has read manga for seven years now, then you would be glad to see someone trying to release anime videos dubbed by themselves; I am, and I will by any means I can to support Crusader Videos.

KEITH HAMMOND, New Malden, Surrey, UK.

Dear Helen-san,

Well, I seem to have survived another convention, as much by luck as any deliberate actions. DConTanimeT had to rate as one of the best cons yet. Sheffield guys beware! I didn't see much of the video programme but what I did see, I enjoyed, and it mostly seemed to run pretty smoothly.

The masquerade was the best yet. It was a great idea to shut down the other rooms whilst it was on, as it made for a great atmosphere, but it could have had a few more entrants! I suppose that, after seeing that, one or two more people will have a go next year.

DAVE ROSS, Carmarthen, Dyfed, Wales

HELEN : Congratulations on winning the



ANIMAIL is your feature, where you can raise queries, comment or air your views on the anime and manga scene. We welcome readers' letters and will always do our best to reply to your questions. If you want a personal reply then please enclose a stamped, self-addressed envelope if you live in the UK, or a self-addressed envelope and one or two IRCs for overseas readers. All letters received are considered for publication in ANIMAIL unless you ask us not to do so.

ANIME UK does not print or respond to anonymous letters.

masquerade with your superb Alberto from GIANT ROBO, Dave. I certainly hope we'll see more entrants to give you a run for your money next year, though this year's eight were very good. (Simon Dominguez nearly pipped you at the post with his stunning impersonation of BATTLE ANGEL ALITA - I understand he got a few interesting comments in the bar afterwards, too!) For anyone who'd like to find out more about making and wearing costume at conventions, there's MASQUE 4, a special weekend event just for costumers, models and costume wannabes, in May 1995. Write to Carol Marshall, 20 Westhull Street, Brighton, Sussex, BN1 3RR, enclosing an ssae, for details

Dear Helen,

I would like it if you could answer a few questions for me.

- 1) What is ANGEL'S EGG? I hear so many good things about it but I have never seen a review.
- 2) Could you give me addresses of any anime creators? PLEASE!!!
- 3) Will ANIME UK ever get larger?

Thank you for taking the time to read this, and I think your magazine is wonderful!

CRAIG BASS, Downers Grove, Illinois, USA.

HELEN : And thank you for your kind words! To answer in reverse :

3) Yes, you've got a bigger AUK in your hands right now! And there's more to come...

2) No, sorry. It's just not fair to give out people's private addresses without a very good reason. You can write to the video companies that bring out your favourite anime, and ask them to forward your letter on to the creator/s you want to write to. The company address is on the video sleeve.

1) ANGEL'S EGG is a beautiful film with designs by Yoshitaka Amano, whose wonderful fantasy illustrations are justly famous. It hasn't had a Western release yet but the footage has been cut with live-action material for the Australian post-apocalypse tale IN THE AFTERMATH - so look out for that movie and you'll see ANGEL'S EGG, albeit intercut with live footage!

Dear Helen,

I noticed that Darren Ashmore wrote (about the AH! MY GODDESS anime, #15) "Well, I liked it, but then again I like ROSE OF VERSAILLES, so who am I to judge?" Phew! I like ROSE OF VERSAILLES (aka BERUSAIYA NO BARA) lots! It's even shown on German tv right now! I saw it a few years ago on French tv but my French was quite poor at that

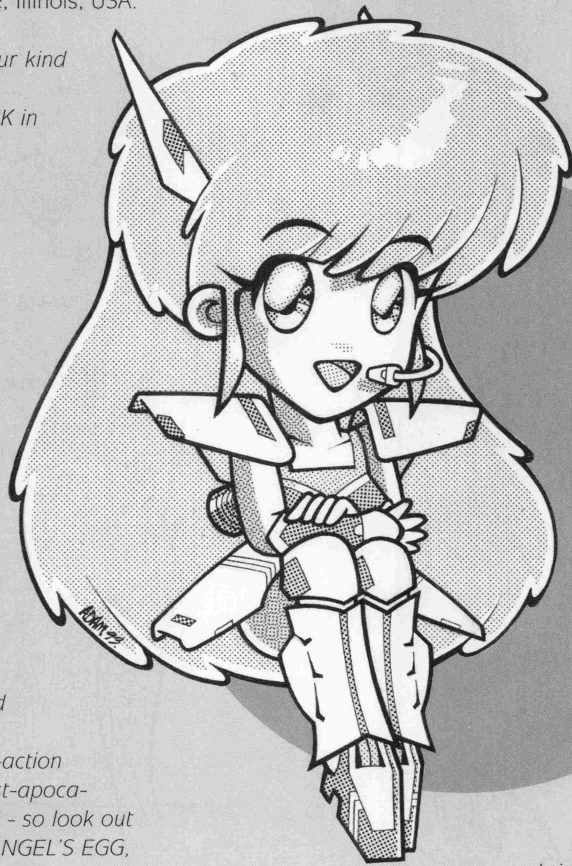
time. Now that I can understand it entirely and see the beautiful pictures by Shingo Araki and Michi Himeno, I really grow to be a fan of it. So - PLEASE, people out there - don't be afraid to admit that you like beautiful or cute anime, if you do! There is more than monsters and robots to anime and I'd like to see anime in Europe and the USA growing to have more different styles - but this won't be if everyone only mentions tough and nasty stuff, when asked about anime. Don't get me wrong, I don't say "Away with monsters and robots!". I just say let's have more different anime.

HELLA KROEGER, Neunkirchen, Germany

HELEN : Hear, hear! You and Darren and everyone else who loves VERSAILLES NO BARA or MAGICAL PRINCESS MINKY MOMO or CAPTAIN TSUBASA or any other kind of anime, just keep right on shouting about it. Diversity is more than strength and more than fun; diversity is survival. One kind of anime alone won't sustain an enduring market, so keep telling us what else is out there.

Dear Helen,

In issue 15, Fred Patten spoke of a film, THE LITTLE NORSE PRINCE. This has been shown



several times

over the last couple of months on the Movie Channel. When I saw it I thought it was anime, but when I looked it up in the Cable Guide it said it was a Scandinavian cartoon; but Fred Patten says it's anime, so who's right - Fred or the Cable Guide? Also, when Masaaki Kato wrote asking for Mercurycards, was he at the wind-up or what?

DANIEL BURGESS, Greenford, Middx., UK

HELEN : No-one is infallible, so I wouldn't go so far as to say that Fred Patten is ALWAYS right ... but his anime knowledge is encyclopaedic, and when it comes to a choice between Fred's knowledge and experience or that of a Western film hack, my money's on Mr. Patten every time! Write to the Cable Guide and suggest they get someone who knows something about anime to check their animation listings - who knows what errors may lurk in there?

No, Kato-kun was in earnest - he'd love to receive Mercurycards and we'd be glad to forward them, and your letters, on to him.

Dear Helen,

I'm glad to hear that you hope to go monthly soon - two months between issues is too long! Yes, there's always the 'net and Animerica (and Manga Mania!), but it's nice to have your distinctive viewpoint on anime. There's been some enjoyable anime to watch recently. First the concluding two episodes of GUNBUSTER, which were magnificent, and then TOTORO (on LD) which was great fun. I've already watched it half a dozen times and it still brings a smile to my face. I wonder if there's going to be any chance of Fox bringing it out in this country?

It's nice to see from their ads that Western Connection are going to continue bringing out some very different titles compared to the main labels. I just hope that, if they're subtitled, they can improve their use of English. I found some of the captions in KAMA SUTRA pretty poor in that respect.

Do you have any plans for releasing more on your own label? I certainly enjoyed BEAST WARRIORS.

STUART GALE, Emsworth, Hants., UK

HELEN : It's great to see the UK market widening and a greater variety of anime becoming available.

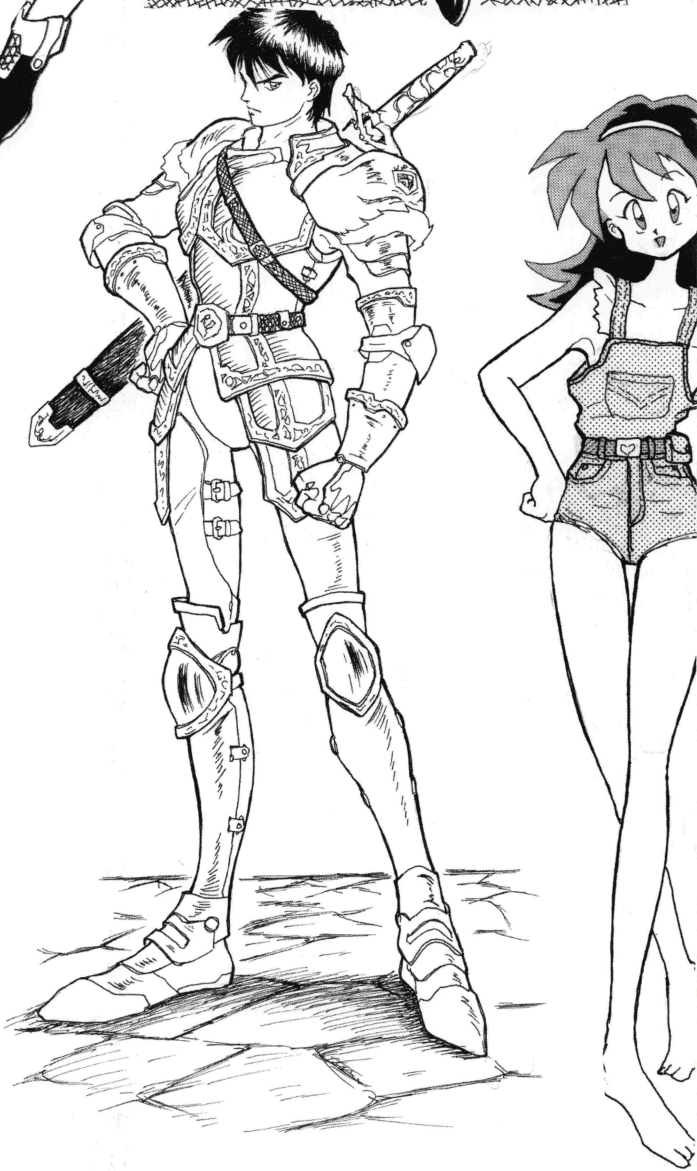
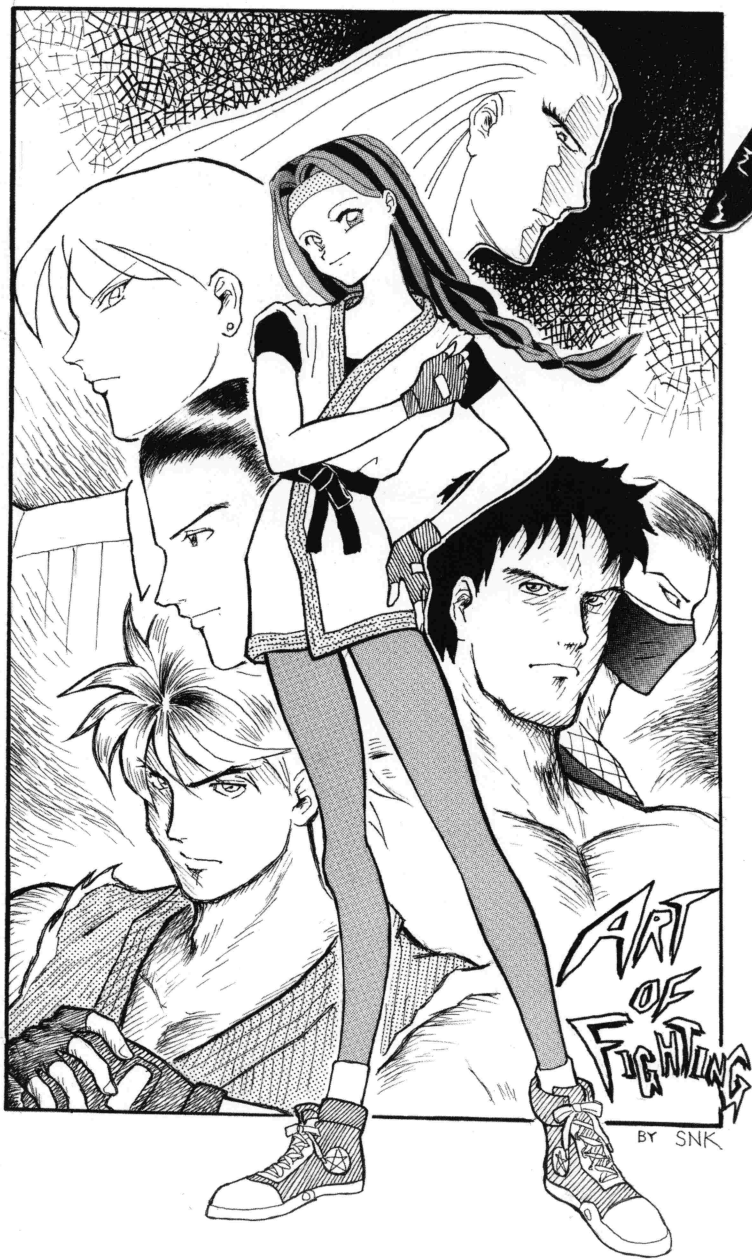
I'm sure that Fox's UK arm, like any sensible company, pay attention to what their customers tell them, so why not write and tell them you want to see TOTORO on video - AND the big screen - in this country?

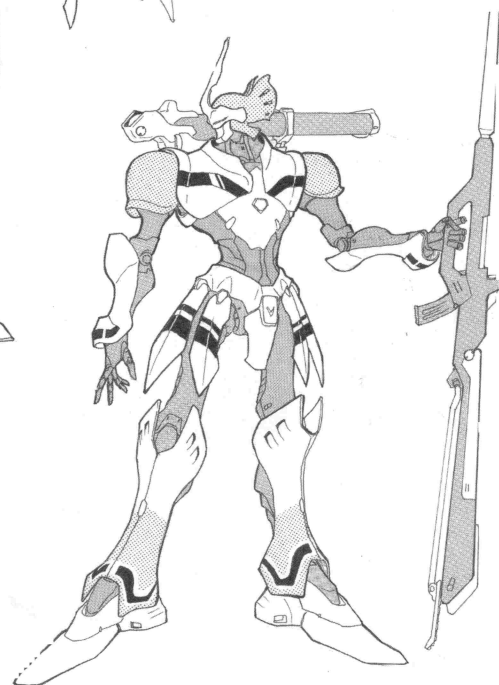
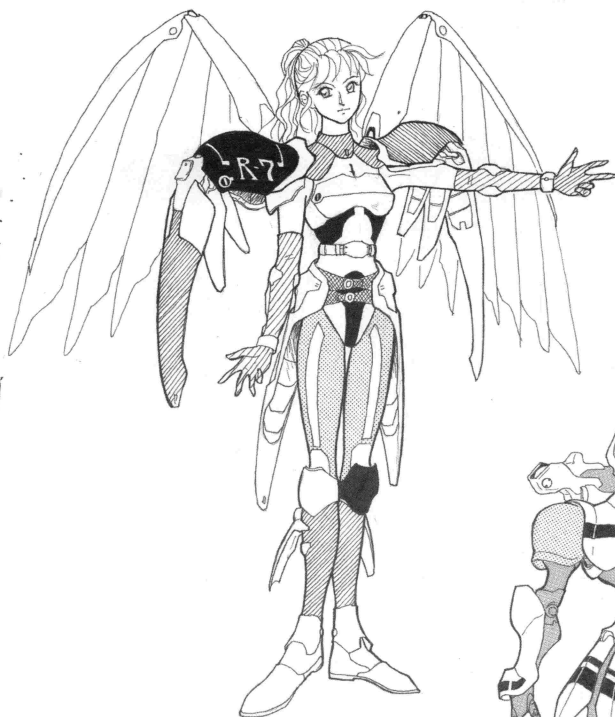
As for our own small contribution to video diversity, ANIME UK is a tiny company with none of the vast financial and negotiating clout of a multinational outfit to bankroll us; so we have to do things in small steps, as and when we can afford them. We certainly want to release more videos in future and we'll let you know when there is any more news. (Why not help us out by buying a copy of BEAST WARRIORS for everyone on your gift list this Christmas!?)

Tetsuya Kobayashi

anime
EYECATCH

SPECIAL





NEW FANZINES

NB : UK prices only quoted; for overseas prices please write with IRC.

DconTanimeT produced a rich crop of zines but let's start with one that came through the post - **THE MANGA PLAYGROUND**, a zine devoted to editor/publisher M. Brown's original manga. Not cheap at £3.00 plus 50p p& p for 40 pages including covers, but with chapter one of FIVE original strip stories there's plenty to look at. Emphasis on Magical Cutes. M. Brown, 6 Elliot Street, The Hoe, Plymouth, Devon PL1 2PP, UK

ANIMACE 5 is its usual bouncy and brilliant self, with the added bonus of a limited edition Adam Warren portfolio at £2.50 on top of the zine's £1.50 cover price. Reviews, articles, features on live action as well as anime/manga and part 2 of the Tony Luke interview. Paul Cook, 5 Brookland, Tiptree, Colchester, Essex CO5 0BU, UK

ANIME NATION 1 £1.60 for 36 pages from Stephen Thomas, 48 Gwaunmiskin Road, Beddau, Pontypridd, Mid Glamorgan, South Wales, CF38 2AU. An interview with Martin Herrick of Venus Models, Takahashi feature, 17 pages of reviews, short features. The editor felt I was unfair to his premier issue so see what you think of this one!

ANIMENIA 4 has British manga (NUKU-NUKU and N-FORCERS from the pen of Keith McDowell), a Toren Smith interview, reviews and features, 60 pages inc covers, £7.50 a year from Josh Clark, 2 Birkdale Drive, Immingham, Grimsby, DN40 2LB, UK.

TINSEL CITY 1, the first publication from GAI-JIN PRESS devoted to original British and other fan manga with a bit of news thrown in, strips from Andy Hepworth, Matthew Williams, Wayne Grattan, John Ferguson and editor Josh 'ONI' Clark, £2.95 for 64 pages plus covers, same address as for ANIMENIA.

BRITISH MANGA is what it says; all manga, all British, six fan-inked strips for £1.00 from James Taylor, 95 Waverley Road, Harrow, England, HA2 9RQ.

FATEA is a music fanzine that covers anime and manga regularly - a 2 page review section in this issue - but also has lots of stuff on jazz, rock, folk and indie music. £1 from FATEA, PO Box 2218, Poole, Dorset BH17 7ZZ, UK.

LEGEND OF THE O.V.A. FIEND 5, £1.50 for 40 pages inc card covers, lotsa fun from our favourite Fiend, with news, reviews, articles on anthropomorphics in anime and Jackie Chan. Robert Lyn Davies, 1 Ullswater Court, Greenmeadow way, St. Dials, Cwmbran, Gwent NP44 4RW, Wales.

RED LEOPARD 1, a new offering that isn't just devoted to anime and manga and has a refreshing amount of wierdness from editor Peter Cullen and his team. Fiction, cheese, fan manga, GallForce, UY, Jackie Chan, Anime Day 94, etc. Peter Cullen, 329 Finchampstead Road, Wokingham, Berks. RG11 3JT, UK

TALES FROM THE CAJUN SUSHI BAR 5 Explosive contents wrapped in a stormin' Steve Kyte cover. The UK's only fiction fanzine brings FIVE new writers into this issue, but as usual the regulars shine brightly. Peter J, Evans is almost monotonously brilliant, and DANCE OF DEATH manages that rare feat of being both a dazzling exercise in form and a gripping story. THE FINAL FRAGMENT is the best piece of fiction Jim Swallow has written to date, a marvellous crossover between FUSHIGI NO UMI NO NADIA and - no, I won't spoil the story, just commend the near-perfect pacing and solid background research. John Spencer and Pat Munson-Siter each contribute worthwhile stories and there isn't a timewaster in the lot. £2.50 inc p & p for 80 packed pages from Cajun Sushi, 21 Wadham House, 12 College Close, Edmonton, London N18 2XT, England.

ANIMISM 3, £1.25 for 36 pages inc covers from Stu Holttum, 135 Priests Lane, Brentwood, Essex CM15 8HJ, UK, has a big ANTARCTIC PRESS feature, a TAKARAZUKA article, reviews, fiction, manga and lots of silly bits which nicely lighten the whole

SIMON BRUCE, 21 Rochford St., Fraser Act 2615, AUSTRALIA, seeking penpals who are collecting the DRAGON BALL Z cards (so he has someone to swap with) or has an interest in any anime. Usually watches dubs but loves the AnimEigo subbed GAIARTH. "I will reply to everyone!"

CLEOPHAS GAILLARD, 16a Ashmore Road, London W9 3DF, England, age 22. "I'd like to correspond and exchange info with anime fans UK/worldwide. Fave anime VIDEO GIRL AI, SILENT MOBIUS, AH! MY GODDESS and AKIRA. So all you American, Canadian, Hong Kong, Chinese, Japanese, etc, fans, get writing!"

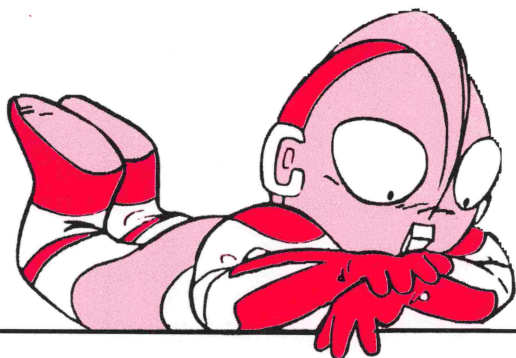
GARY TINSLEY, 11 Cooksmere Lane, Sandbach, Cheshire, CW11 9BQ, UK ; "Hi, I'm 28, quite new to the world of anime; I'd love to hear from new penpals, any age, and PC anime/manga contacts UK/Worldwide (esp. Japan). Into lighter side of anime rather than guts & gore of OVERFIEND type material. Your mug shot for mine! Get writing now, all letters will be answered!"

PETER FRANCK, Klein Hugelkruis 15, 2180 Ekvien, BELGIUM, 26 years old; "I'm a big comic and manga fan. Favos: DRAGON BALL, AKIRA, FAUST, CAPTAIN HARLOCK, ST. SEIYA, CITY HUNTER ...I humbly implore you to please correspond with me."

CHRISTOPHE WILLAERT, 2 bis, rue Jules Ferry, 59260 Hellemes, FRANCE; "looking for fans of old cartoons all over the world - CAPTAIN FUTURE, G-FORCE, PINOCCHIO, HARLOCK, GOLDORAK, HEIDI, CAT'S EYE, NILS HOLGERSON, URASHI MAN, ULYSSE 31, CITIES OF GOLD, LUPIN III ... write in English or French."

KENJI MASUDA, Asahi-machi, Takinoue-cho, Monbetsu-gun, Hokkaido, 099-56, JAPAN : "I'm 15 years old, junior high school student. I'm interested in playing a brass instrument and would like English speaking penpals (it's too difficult for me to understand any foreign language except English!), especially PRETTY SOLDIER SAILOR MOON fans. I'm studying English for you. Write to me!"

PEN PALS



The origins of 'Tales from the Cajun Sushi Bar' are somewhat hazy through the mists of time; even the title's derivation is uncertain, rumours suggest it may come from the movie HOWARD THE DUCK! However, over the two years and five issues since first appearing, it has undoubtedly been THE place to find fan-written stories set in the anime universe. Some measure of its stature can be gained from the fact that while anime-zines of various kinds now proliferate, CSB stands out as the only 100% fiction publication. It's as if no-one has dared compete, perhaps understandably as co-editors Peter Evans, Jim Swallow, and John Spencer are all semi-professional writers with much experience under their belts in both fiction and non-fiction.

The magazine certainly is excellent value for money. The current issue comes in at 80 A4 pages, which is especially impressive as the trio have steadily maintained a bi-annual schedule, tied to the Birmingham and Sheffield conventions. Peter holds the purse-strings, John does design and layout, and Jim deals with the contributors, though distinctions are necessarily somewhat blurred.



This multi-editorial approach also provides a spectrum of views with regard to stories, albeit mostly for contributed work; corrections to each other's efforts are generally restricted to technical points. Incidentally, submissions are welcome, with originality and readability key factors. Maximum length is round about 8,000 words, but this is flexible if the story is of high quality.

The anime settings are simultaneously Cajun Sushi Bar's main strength and weakness. As characters are generally familiar, little space is devoted to describing them; while this frees writers to concentrate on other things, it can leave novices floundering. But according to Jim Swallow, they also aim to educate and inform: "People have written to me saying

'I didn't read this story because I haven't seen the anime', to which I reply, 'Why not go and see the anime?'. However, the best stories, such as Peter Evans' "Icarus Dreaming", can be appreciated without arcane knowledge, though anyone seeking out DOMINION based on it might be surprised. They may actually end up disappointed, as Evans' prose in some ways surpasses what the animation provides.

One problem with regard to the publication's future is its inherent limitations. The editors permanently walk a tightrope between debt and profit - they can't afford the former, or risk the latter as it'd bring down the wrath of the authors whose characters they use. Thus, unlike many other 'zines, "going pro" is not an aim, and their circulation of around 200 will probably not increase greatly, but there are still plans for development, such as a Kenichi Sonoda special. The enthusiasm of the editors seems undimmed, and a stream of new contributors prove they aren't the only authors in fandom. Barring accidents - such as the trio attaining full professional writer status - it's probably safe to say you'll be able to eat at the Cajun Sushi Bar for some time to come

*Tales from the Cajun Sushi Bar: £2.50 per issue from:
Peter Evans, 43 Goldcrest Way,
New Addington, Croydon, Surrey,
CRO 0PL. UK*

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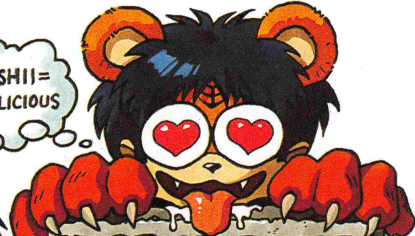
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K.O. CENTURY BEAST FEAST

* A OISHII = AH DELICIOUS



- INGREDIENTS**
- 1 MEDIUM ONION
 - 4 OZ. RICE
 - 2 OZ. MUSHROOMS
 - 3 TSP. TOMATO PUREE
 - 1 PINT CHICKEN STOCK
 - MIXED HERBS & GARLIC

WITH THIS RECIPE YOU HAVE A CHOICE OF MAIN INGREDIENT...

- CHICKEN ~ SEAFOOD ~ CAT

1 CHOP VEGETABLES FINELY AND FRY CHICKEN (IF USING) AND ONION IN A LITTLE OIL.



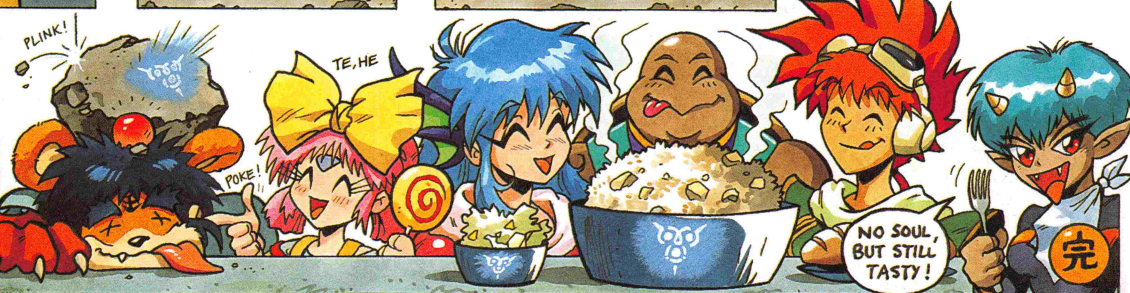
4 ADD CHOPPED MUSHROOMS AND SEAFOOD (IF USING). SIMMER GENTLY, ADDING MORE STOCK IF NEEDED, FOR 20-25 MINUTES...



2 ADD THE RICE AND FRY UNTIL IT TURNS TRANSPARENT.

3 POUR ON ABOUT 1/4 PINT OF STOCK. ADD HERBS, GARLIC, TOMATO PUREE. BRING TO BOIL.

5 WHEN RICE IS SOFT AND FLUFFY AND MOST OF THE STOCK ABSORBED, SERVE AT ONCE WITH WARM CRUSTY BREAD AND SIDE SALAD.



KO CENTURY BEAST WARRIORS © MOVIC, SONY MUSIC ENTERTAINMENT (JAPAN) INC, ANIME UK

ネクスト イッシュ - (NEXT ISSUE)

ANIME UK

HENSHIN! (TRANSFORM)

ANIME GALLERY

CATFIGHT! Stand well back folks, and watch the hackles rise and the fur fly as teen tiger Wan Dabada, one of the KO CENTURY BEAST WARRIORS, goes 'neko a neko'* against talon-ted newcomer Ryukia, spittin' kitten from ARMED DRAGON FANTASY VILGGUST... oh look, I can't carry on like this. It's too - *tabloid!* Anyway, this time round here's an anime crossover plc. KO CENTURY BEAST WARRIORS needs no introduction to our readers. CHORYO DENSETSU VILGGUST (ARMED DRAGON FANTASY VILGGUST) is a 1993 OVA series based on a popular RPG. Ryukia (whose favourite pastimes are eating, sleeping and, one assumes scrapping!) is one of two groups of roleplaying stereotypes trying to rescue trapped maidens and defeat evil forces. Kawaii. ne.**

• ARMED DRAGON FANTASY VILGGUST © PLEX/MOVIC. Origination : P NEKOMATA • KO CENTURY BEAST WARRIORS © MOVIC/Sony Music Entertainment (Japan) Inc./ANIME UK LIMITED * cat to cat ** Cute. eh?



HE, HE! DON'T THINK IT'S OVER YET!



FREE GIFT TO READERS OF



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KISEKI FILMS , PIONEER LDC,
and WESTERN CONNECTION**

1995

M T W T F S S M T W T F S S M T W T F S S

JANUARY

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FEBRUARY

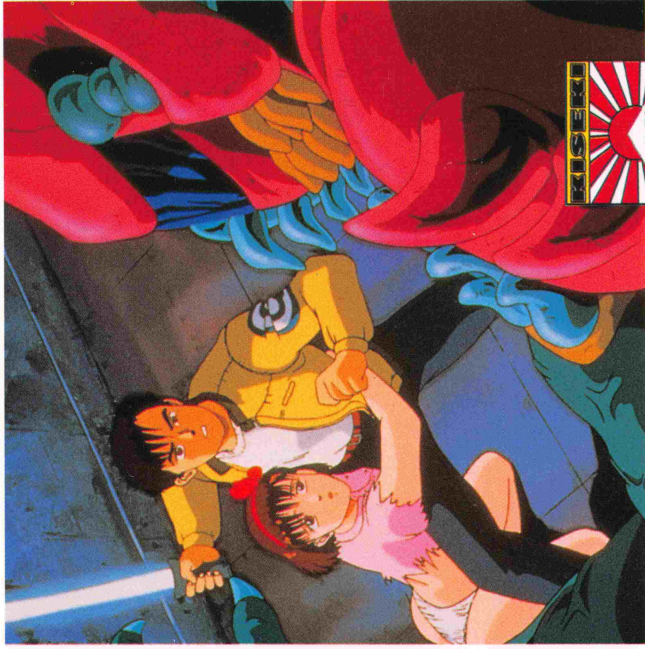
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MARCH

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APRIL

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1995

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MAY

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AUGUST



1995

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SEPTEMBER

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NOVEMBER

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DECEMBER

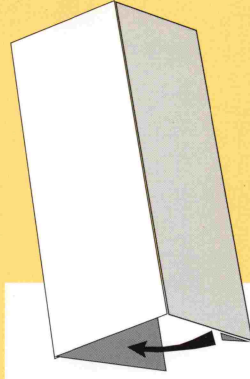
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INSTRUCTIONS

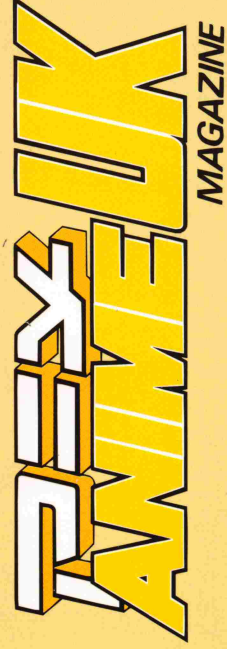
To make up your calendar

- 1) Cut round flap
- 2) Score along lines
- 3) Fold along scored lines
- 4) Glue flap and press to form a hollow triangle



1995 Calendar

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